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YVONNE DE GREVILLE.



THE MERRY MAY.

Fair woman is often a wit, of course,
And often she's clever, too;
But count up the humorous ones you know
And you'll find they're very few.
So take off your hat and salute just one
As bright as the light of day,
The wonderful woman who makes us laugh,
The marvelous, mirthful May.

And ye who know trouble and care and tears,
Go bask in her cheery smile—
She'll make you forget how to sigh and cry,
She'll rest your poor heart the while;
And if there yet lingers a shade or so,
Just list to the laughing May—
She'll sing you a song as she only can,
And shadows are sung away.

THE CALLBOY'S COMMENTS.

SONGS OF THE STAGE.

XVIII. The Fortunate Playgoer.

All hail to the end of the century days!
A sneer for the times that were slower!
Sing hey! for the makers and players of plays,
For the joy of the theatergoer!
Who cares for the occasional lapses of art,
So long as the lapses are torrid,
And why should a player consider a part
Unless it be more or less florid?

How happy the man that buys seats for the plays,
And pays twice as much as he ought to!
How lovely the sharks on the sidewalks these days!

How merry the men they report to!
And glory and hail to all classes of men
From Avenue A to the Plaza,
And each of them dying to give up a ten
To see the preposterous Zaza.

Oh, joy! for the usher that shows you a chair—
Provided, of course, he can find it—
Then offers to seat you almost anywhere
For a half—his honest, don't mind it.
Hooray! for the cheery delight of the touch,
And eke for the pleasure of living!
Help, help the poor men that need money so much,
And dream you are happy in giving!

Speaking of that unwholesome proposition,
Zaza—which I was condemned to see on a
salary—it would seem that the horror might
be alleviated in a measure if David Belasco
could bribe his actors to agree upon some
particular pronunciation of the circus title.
One would not have believed that such in-
finite variety of pronunciation could be rung
in on those four letters, but the cast is large
and every one who has occasion to use the
name speaks it in a different way. Some,
more original than the rest, call it two or three
ways all by themselves. I started in to keep
track of the assorted pronunciations, but long
before the first act was over I lost count and
dropped out exhausted.

Mr. Belasco, it would appear, might write
the conflicting twists on slips of paper, place
these in a large hat and draw therefrom one
pronunciation which might be adopted as au-
thentic. I see no other way to decide. For
my part, I should prefer Mrs. Leslie Carter's
own especial manner of saying it which
rhymes, if I caught it aright, with plaza.
Mark Smith appears to be of the opinion that

it rhymes with razzar, and the column isn't
long enough to quote the rest.

An extraordinary document came to me the
other day from somewhere up-State, setting
forth the astounding information that I "have
had the honor of being vouched for as a person
of probity (and a discerning), and one alto-
gether suitable and worthy of membership in
the American Academy of Immortals." This
comforting assurance was accompanied by a
clause, saying, "The duties of each member
shall consist in living up to his highest ideal
(as nearly as possible) and in attending the
annual dinner (if convenient)." Ardent in-
vestigation, however, failed to reveal further
particulars concerning either ideal or dinner,
though it did disclose an entry blank reading,
"I accept the honor conferred and inclose \$1,
being my annual dues as a member."

Now, whereas, whatever ideals I may have
had once are pretty well dissipated by this
time, I have still keen use for a dinner about
once a year, and I should have appreciated the
inclosure of a menu, which might have been of
service in estimating my money's worth. The
Academy, I observe, believes "in allowing the
widest liberty to individuality in thought and
expression," and I should say that the pro-
moters of Zaza and of Mlle. Fifi might qualify
for membership better than I. And still any
one that has a dollar to invest in this way
must admit that immortality is cheap at the
price.

R. L. Giffen has obliged with a programme
of the Teatro Yrjioa, Havana, where the
Chase Comedy company was playing Yankee
Jack in Cuba. The house is managed
by Antonio A. Pastoriza, which sounds fa-
miliar, and the playbill sports the advertise-
ment of a Cuban tailor, who announces: "We
keep up with the latest fashions and endeavor
to make our prices suit your pocketbook." Havana
must be quite progressive.

A reader who has preferred to conceal his
identity sends this odd letter from Altoona,
Pa.:

Dear sir: I saw your ad for actress and maby
I'd writ well I only played in home talent and am
anxious to start on stage 5 ft 3 in. tall am only
17 yrs and makeup good will start low as I can
and do my best to win success. Can come as
soon as I get the money and if you forward
money can come sooner you can buy ticket at
N. Y. and when I start I can lift it. am right

good singer so pls anser soon. If you let me get
a stage name I would like to have Glade Marti-
dale. tell me in letter how to know you when
you meet me.

The stage name suggested is referred re-
spectfully to my distinguished colleague,
"Biff" Hall, authority on such things and on
the justice indigenous to Illinois.

Louis Weithoff has found the following
glorious bit of advance work in a Mason City,
Ill., paper: "Introducing the champion paper
tearers of the world, tearing out designs out
of paper with their fingers all colors of rain-
bow from eight to sixteen feet in circum-
ference equal to lace work together with ex-
pert juggling."

The people with "fingers all colors of rain-
bow from eight to sixteen feet in circum-
ference," etc., should address "Tody" Hamil-
ton, care the Barnum and Bailey Shows, Lon-
don. I think they'd tie the "moss-haired girl"
that he is advertising over in England.

Hallett Thompson has forwarded a quaint
note that came to him from a little French
girl in Montreal. Here it is:

Dear sir: You will think me a little rather
foolish for asking you a so silliness question.
Having the intention to be an actor I am address-
ing to you. You are a good actor and you will
push things along. I have acted before and
without flattery myself am good in dramatic
productions and Oh! I always did like to be an
actor and my cousins and aunts always told me
that I would be a good actor. I hope, my dear
sir, that you will help me a little. Please, my
dear sir, excuse me for using an expression like
this. I was born in Boston, in the year 1881.

When you consider that first paragraph
and then the last, what a jump from the ridic-
ulous to the sublime! The young woman
should keep it up as she began her letter and
write to Weber and Fields.

George H. Summers, of the Sawtelle Dra-
matic company, has sent in an amusing yarn
about a circus agent who called upon a Kan-
sas editor and inquired the cost of a double-
column advertisement. "\$280," was the re-
ply, without a moment's hesitation. "Great
Scott! Are you crazy?" cried the agent.
"What will you charge us for a full page?"
"\$280, just the same." "But how do you
figure it?" expostulated the circus man:
"haven't you any settled rate for space?"
"See here, mister," remarked the editor.
"I don't pay any attention to space in this
deal, but I do know just what an advertise-
ment in this paper will cost you. You can
have a column, page or the whole blamed
paper, just as you like. There's a mortgage
for \$280 on this shop, and your circus has got
to help me out with it. If it doesn't I'm a
goner, that's all. You may move right in here
and run the whole shooting match for a couple
of weeks to suit yourself, but we've got to ante
up \$280 before Saturday night."

All the "dates" and extra posters used by
that show throughout the West were printed
in the little newspaper office in Kansas.

To conclude these choice observations with
something serious and non-professional, I beg
to submit an epic poem, which W. A. Gall-
agher has kindly clipped for me from the Nor-
wich, Conn., *Record*. It is called "The Way
to Take Life," but whether this refers to
murder or to suicide I don't know. The
poem:

When life has peaches wrapped in furs,
Don't rub against life's chestnut burra,
Against which every one demurs.

Wait 'till life's chestnuts shall appear
In fur well-rounded, browned and clear,
Or for life's chestnuts you'll pay dear.

Now don't from what I say infer
Life's blushing peaches have no burr,
For at last the grave stone we incur!

One must incur the belief that the beautiful
slang usage of the words *peach* and *chestnuts*
has not yet reached Norwich.

THE CALLBOY.

ASSEMBLY PASSES COPYRIGHT BILL.

The Assembly at Albany passed last Tues-
day Assemblyman Green's bill to amend the
penal code of the State of New York, by add-
ing a new section, drawn by ex-Judge A. J.
Dittenhofer, and to be known as Section 729,
reading:

Any person who causes to be publicly per-
formed or represented for profit any unpublished,
undicated or copyrighted dramatic composi-
tion or musical composition known as an opera,
without the consent of its owner or proprietor,
or who, knowing that such dramatic or musical
composition is unpublished, undicated or copy-
righted and without the consent of its owner,
proprietor, permits, aids or takes part in such a
performance or representation, shall be guilty of
a misdemeanor.

Assemblyman Green is confident of the
final adoption of this new measure, which is
intended to go into effect on Sept. 1, and which
will assure protection to plays not copyrighted
but held in manuscript under the common law.

ENGAGEMENTS.

Eugene La Rue, for The Cherry Pickers
next season.

Richard Stahl, as musical director for Au-
gustin Daly's A Runaway Girl.

Richard Bennett, for At the White Horse
Tavern.

W. F. Canfield, for The Purple Lady.

John W. Burton, to play Uncle Rastus in
Report for Duty.

Joseph Dailey, for A Grip of Steel.

Pearl Evelynne, as the French Maid in
Mlle. Fifi.

George B. Jackson, May Emory, and Con-
stantine Alberti, late of the Dorothy Morton
Opera company, for the Boston Lyric Opera
company.

Charles H. Phillips, Henri Laurent, Gilbert
Gardner, Gertrude Foot, and Geneva Parker,
for A Rag Time Reception Miss Foot and
Mr. Phillips each will introduce a novel spec-
ialty, and Geneva Parker will do her latest
male impersonation act.

Ralph Lewis, with James K. Hackett.

Ethel Lyons has joined Otis Skinner as
leading woman, succeeding Maude Durbin.

Conrad Cantzen, with Katie Emmett.

Eleanor Giusti has been engaged for the
Southwell Opera company to alternate in the
prima donna roles during the engagement of
that company at the Grand Opera House, San
Francisco, opening April 1.

Nina Morris, for Hopkins' Theatre Stock
company, Chicago.

GOSSIP.

Jerome K. Jerome's dramatization of his
novel, "John Ingledale" was put in rehearsal
at the Lyceum last week for special matinee
production.

Buffalo Bill is going to have a reproduction
of the charge up San Juan Hill, in his Wild
West at Madison Square Garden, opening next
week.

Alberta Gallatin, after closing on April 9 her
season at the Milwaukee Academy of Music,
will sail for Europe to see the Breton pen-
sants whose life is pictured in Frances Aymar
Mathews' new play, in which Miss Gallatin
expects to appear in the Spring of 1900.

Justin Huntly McCarthy lectured about
Omar Khayyam at the Lyceum last Tuesday
afternoon, and Isadora Duncan gave some
dances supposed to be expressive of the "Ru-
baiyat." The dances were pretty and graceful,
but they startled certain elderly society per-
sons, who failed to comprehend this modern
interpretation of the old Persian poet.

Nellie Douglas, of The Telephone Girl, was
called upon at a few minutes' notice recently
to assume the role played by Clara Lipman
and acquitted herself most admirably.

H. Monroe Ford published in the Syracuse,
N. Y., *Post-Standard* on March 12 a most in-
teresting history of minstrelsy in Syracuse.

Jule Walters opened at the Orpheum, Hon-
olulu, H. I., on Jan. 28, in How Hopper Was
Side Tracked, scoring a pronounced hit. The
audience bestowed applause liberally and the
press had nothing but praise for star, com-
pany and play.

M. R. Williams, manager of the Williams
Stock company, has secured the farce-comedy
White Met Brown, which he will produce on
on March 22. Harry Loftus is scoring a hit
with the Williams Stock company.

A novelty will be introduced next season in
Will F. Phillips' A Bell Boy in the way of a
trick camel. The animal was purchased by
Mr. Phillips in Asheville, N. C., and is said
to be a wonderful find.

Manager Harry Rouclere's Mildred nov-
elty company closed a successful season of
twenty-two weeks on March 10.

Mrs. Ellen Vockey Seifert is quite ill at her
studio, 306 West Twenty-ninth Street, owing
to a cold she took while reciting in Brooklyn
last week.

William A. Crimans, upon the closing of
Ole Olson, joined Hans Hanson for the rest of
the season to play the heavy lead and manage
the stage.

The officers of the American Bill Posting
Company, of Brooklyn, were restrained recent-
ly by a Supreme Court injunction from paying
themselves more than \$5,500 a year as sal-
aries.

Mrs. Adele Clarke, having closed with What
Happened to Jones, is visiting relatives in
South Bend, Ind., but will soon return to
New York.

Aubrey Mittenenthal, business-manager of the
Aubrey Dramatic company, which is making a
pronounced success on the Southern circuit,
left the company at Birmingham, Ala., and
went West to look after the circuit of Sum-
mer parks controlled by the Mittenenthal Broth-
ers. Manager Harry E. Mittenenthal is now
with the company and will remain until the
close of the season.

George Romain, late of The Tarrytown
Widow, will hereafter use his family name,
George E. De Verneuil.

Edouard D'Oize's Garrick Stock company,
after a run at Winnipeg, are touring the Cana-
dian provinces in repertoire, and will close in
May. Mr. D'Oize contemplates a Summer
season in Eastern Ontario.

A son was born to Mr. and Mrs. H. G. Fer-
gus, in Chicago, Ill., on March 5. Mr. Fer-
gus is the treasurer of The Heart of Chicago
company.

Neil McNeil, Frank L. Albert, Lillian Ster-
ling, and Connie Thompson have left 1492.

Frank E. Long is preparing a production of
Cyrano de Bergerac. He will soon close his
repertoire company and present Cyrano in one-
night stands.

Phil Fisher has reassumed charge of the ad-
vance force of Murray and Mack's Finnegan's
400, and has signed with these comedians for
next season.

C. C. Knapp succeeded H. S. Burnett as
manager of Wagner's Opera House, Lorain,
O., on March 1.

The Young Men's Sodality of the Church of
St. Francis Xavier, in this city, will present
on April 11, in the theatre of the Jesuit Col-
lege of the church, an original play, At War,
by the Rev. Father Henry Van Rensselaer.

Mabel Paige, now leading soubrette in A
Hired Girl, will star in the South next sea-
son, under management of Harry B. Marshall.
Her repertoire will include the comedy The
Elopement, by Mr. Marshall and May Melvin
Ward.

The Paiges closed their successful Western
tour Jan. 21. Walter L. Potts has since
filled all time with the Edna Paige Comedy
company. George W. Paige is now in Fort
Wayne, Ind., arranging for an Eastern tour.
A new repertoire has been secured. Week
stands will be played, Lillian Paige being fea-
tured, Mr. Paige devoting his time to the
front of the house, with the exception of one
night weekly, when he will appear as Rip Van
Winkle.

J. A. Darnaby, of the Darnaby Cycle Com-
pany, late of the business staff of Cody and
Salsbury, is negotiating for a comedy in
which he will star a well-known comedian
next season. He will also be interested in a
stock company and several Summer amuse-
ment enterprises in the West.

Frankie Carpenter and Jere Grady were
guests of the Hon. Frank Jones, at Ports-
mouth, N. H., where the company broke local
records.

The Sisters Whiting, May and Lillian, the
premier cornet duettists, are in their second
season of pronounced success as features of
Kelly and Mason's Who Is Who.

Charles Erin Verner, who successfully
starred in America under T. H. Winnett's di-
rection, has returned to this country after a
tour around the world. Mr. Verner brings
some new Irish plays, and may play a few star
stock engagements during the Spring season.
William Fleming's version of The Musketeers
has been placed in the agency of T. H. Win-
nett.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, March 18.

A varied choice devoid of positive novelty drew satisfactory attendance at most of the theatres, several of the popular price houses being notably fortunate in having unusually crowded auditoriums. The vaudeville war of rivalry for the time being has ceased its ruinous opposition, for though the bills offered are of merit and interest, the recent plethora of costly headliners is not at present in evidence.

The Montauk's presentation of La Belle Helene again made clear that Offenbach's operas are now distinctly passé. This is patent even when they are seriously enacted. When, however, they are supposed to be brought up to date by the injection of gags and horse play the fact becomes undeniable. The pleasantest impression created here during the week was that of Lillian Russell's regal presence. Barely has Miss Russell been more radiant, and with her magnificent gowns and rich jewels she proved the most important factor in making the engagement at all acceptable. Thomas Q. Seabrooke was in general unintentionally funereal, while the vocal honors were born away by J. C. Miron. Colonel Sinn next has N. C. Goodwin and Maxine Elliott for a fortnight, the first week being devoted exclusively to Nathan Hale.

Catherine finishes its two weeks' stay at the Columbia to-night. Manager Sinn's next booking is A Dangerous Maid and Clissie Loftus, with The Turtle to follow.

The Amphion had 'Way Down East' to results less satisfactory than those of its fortnight at a down town house early in the winter. James A. Herne next tries to incite interest here with Rev. Griffith Davenport.

The big business commented upon last week at the Bijou during the return visit of A Female Drummer has witnessed but slight, if any, diminution throughout the current one with Shenandoah, which has caused the display of the S. R. O. on more than one occasion by Manager Harry C. Kennedy, who next entertains Casey's Wife.

The White Heather gives way at the Grand Opera House to The Village Postmaster, not yet seen in this section of the borough.

At Hyde and Behman's the olio exhibited the Four Cohans in Running for Office, Clarice Vance in songs, Webb and Hassan in acrobatic balancing, the three Polos in more acrobatics, Waterbury Brothers and Tenney in mirth and melody, the Ellmore Sisters, with The Irish, Edmonds, Emerson and Edmonds in a sketch, and Jones, Grant and Jones. Next week, the Joseph Hart Specialty co.

Ward and Vokes, in The Governors, retire from the Gayety, in favor of The White Heather.

The Star has not had a vacant chair during the week, the bill offered by the Broadway Burlesquers being in high favor. Lottie Gilson was recalled again and again, while Harry Le Clair also scored heavily. The Knickerbocker is the underline.

The Jaxon Opera co. are prospering at the Park Theatre, where the most sanguine expectations have been more than exceeded. The Chimes of Normandy, which rang to good effect the first week, has been followed by Fra Diavolo and The Bohemian Girl, between which this week was divided. Olivette and La Mascotte are next week's choosings, the universal price of 25 cents for admission and reserved seats in every part of the house being retained until further notice.

J. H. Stoddard in a scene from The Long Strike was the feature at the Novelty, where other good hits were contributed by The Midgelys, Lafayette, Weston and Beasley, Fred Niblo, Carr and McLeod, Smith and Campbell, Delmore and Lee, and Edward Estus.

N. S. Wood, a favorite at the Lyceum, withdraws The Boy Detective from that stage and gives the field to Jack Sheppard.

The Knickerbockers proved potent at the Empire, where The Broadway Burlesquers are next due.

Flynn's Big Sensation will be displaced at the Unique by the Rose Hill English Folly co. The Brooklyn Music Hall had Edward Favor and Edith Sinclair, Koppe, Purcell and Maynard. Ada Kenwick, Garry and Walters, Ellsworth and Burt, Manning and Weston, and last, but not least, the only Pres Eldridge. The Moulin Rouge co. are next dominant here.

Manager Edwin Knowles has a fortnight's time booked at the Academy of Music, dating from Easter Monday, April 3. His choice for the first week has not yet been announced. The second is filled by A Runaway Girl—Catherine has been advertised by its proprietor in the house bill of the Columbia as having been acted exactly 100 times at the Garrick. This assertion is a modest but undeniable nine per cent. exaggeration. As a matter of fact Catherine, when withdrawn from the Garrick on Jan. 7, had been played on that stage just ninety-one performances.

SCHENCK COOPER.

MILWAUKEE.

Emanuel Reicher, supported by the Weib and Wasmers Stock co., opened engagement at the Pabst Theatre 12 in The Poor Lioness. An immense audience greeted the celebrated German actor, and the enthusiastic appreciation displayed at the opening performance augurs well for the entire success of this notable engagement. Herr Reicher's performance in the role of Pomau was superb. His work was remarkable for its subdued strength and unfaltering fidelity to the tenets of true art, his portraiture, though realistic in the extreme, being totally unmarred by the employment of artificial method. Schlegel and Tietz's translation of The Merchant of Venice was given 14. Herr Reicher's Shylock being a masterly and convincing portrayal. The support was thoroughly excellent. Marie Sulzer playing the leading female roles with admirable power and finish. Trilby will be produced, with Paula Wirth in the titular role, 15. Fuhrmann Henschel 17, and Das Erbe 19. Herr Reicher and the Pabst Theatre Stock co. will play an engagement at the Germania Theatre, St. Louis, 23-25, presenting Die Arme Lowin, Fuhrmann Henschel, and Das Erbe.

West's Minstrels opened at the Bijou 12 to S. R. O., and the week's business promises to be one of the largest of the season. The show itself is superlatively excellent and the audiences have been unusually demonstrative in their approval. Carroll Johnson and Tom Lewis were well supplied with new jokes and kept their hearers in a continual good humor, in which they were ably assisted by John King, Charles Ernest, T. B. McMahon, and Eddie Horan. Will H. West was interlocutor, and the vocalists were Richard Jones, who received a flattering reception, Ed Gorman, H. W. Frillman, Clement Stewart, Charles Kent, and Joseph Garland. The clever tambourine spinning of the Freeze Brothers was loudly applauded. Eddie Horan executed a clever and novel cane dance. Lewis and Ernest gave a good specialty. McMahon and King scored a great hit in their dancing turn. Trovillo, the ventriloquist, was a taking feature, and Mr. West's spectacular production, Remember the Maine, formed a very striking and effective finale. Under the direction of Robert L. Carmichael, the musical numbers were admirably rendered, and from first to last the entertainment proved immensely enjoyable. Williams and Walker 19-25.

The French Maid, with Anna Held as the stellar attraction, appeared at the Davidson 12 for a three nights' run and was welcomed by a good house. The comedy was agreeably received and the favorites in the co. were applauded with much frequency. Mlle. Held charmed all by her personal beauty and was exceedingly pleasing in the title role. Her songs also made a big hit and she was recalled many times. Charles A. Bigelow, an old favorite with local theatregoers, was excruciatingly funny as the English waiter, and delightful work was accomplished by Hallen Mostyn, Edward J. Heron, Matt Woodward, George Honey, William Armstrong, Edouard Jones, Charles E. Sturges, George De Rapalpe, Eva Davenport, Jane Holly, Yolande Wallace, and Mamie Forbes. The chorus did very fine

work, and the production was sumptuously mounted and costumed. Modjeska 16-18. The Turtle 19. Otis Skinner 20-22. Frank Daniels Opera co. 23-25.

The Thanhouser-Hatch Stock co. presented Brother John at the Academy 13 to good business, and gave another highly satisfactory performance. Frank B. Hatch justified the expectations of his many admirers by giving a finished and artistic conception of the title role, the combined humor and pathos of the part being skillfully portrayed in this clever actor's usually effective style. Donald Bowles was notably good as Bobby; in fact, it is one of the best things he has ever done here. Eugene Moore played De Ruyter with intellectual skill and praiseworthy discretion. Lucius Henderson was very good as Edward Kidd. Irving Brooks did a neat character bit as Wolf Hopkins. William Yerance left nothing to be desired in his Von Sprague and Edwin Thanhouser contributed a droll and clever study as the Captain. Ella Marble was added to the cast to play Beck, and she played it exceedingly well. The part of Sophie was invested with beauty and grace in the hands of charming Gertrude Roman, who imparted a delightful pliancy to the character, and infused into her work a proper amount of vivacity and dash. Alberta Gallatin brought out the sweet and sympathetic nature of Hetty Rolan with unerring faith and perfect naturalness. Meta Brittain displayed considerable emotional strength as Helen, and played throughout with a most praiseworthy attention to detail and expression. Nan Millin made another hit in one of her extremely funny comedy bits as Maria. Helen Holland was very pleasing and pretty as Maggie Rolan, and Mary Davenport made the most of the ungrateful part of Mrs. Von Sprague. Some new and pretty settings by Neville were seen in this production, and the stage-management, as usual, was well nigh perfect. Northern Lights 20-26.

The attraction at the Alhambra 19-25 will be 1492.

Most of the theatres announce a special matinee for St. Patrick's Day. C. L. N. MORRIS.

ST. PAUL.

A good minstrel show is sure to draw large patronage from St. Paul amusement lovers. William H. West's Minstrels gave four performances at the Metropolitan Opera House 9-11. Mr. West and his excellent co. present a neat, clean and entertaining minstrel performance, one of the best seen on the local stage for some time. Mr. West makes an excellent interlocutor. The singing was especially good and each number was encased. Richard J. Jones's splendid tenor, H. W. Frillman's rich deep bass, and Charles Kent's pleasing baritone, won for them hearty recalls. Carroll Johnson sang several "coon" melodies in a manner that evoked five recalls. The Intermezzo from Cavalleria Rusticana was admirably rendered by Richard J. Jones and the quintette. Trovillo, the ventriloquist, and his walking automata were a pleasing feature. McMahon and King, Eddie Horan and The Freeze Brothers do some very clever work. Ed Gorman, Clement Stewart, and Joseph Garland are excellent vocalists. A pleasing feature is Mr. West's production, "Remember the Maine," with Mr. West as Captain Sigbee. Frank Daniels and his admirable co. began a week's engagement 13, presenting The Idol's Eye. A full house gave Mr. Daniels a cordial welcome. Mr. Daniels has for years been a great favorite with St. Paul theatregoers. As Abel Conn he is the central and active figure, and he invests the character with rollicking humor and sprightly action. Alf C. Wheeler, as Jamie McNally, was an able second to Mr. Daniels as a comical and amusing character. Helen Redmond was an attractive Maquita and sang the role in excellent voice. Norma Kopp has a sweet voice and is charming as the Nautch girl Damayanti. Kate Uart is a delightful Chief Priestess, her rich voice was heard to advantage in her principal solo number. May Emmons was pleasing. Sadie Emmons, Will Danforth, John B. Park, the rest of the cast, and the chorus deserve mention for pleasing and effective work. The Wizard of the Nile will also be presented during the engagement. The Prisoner of Zenda 19-25. A Bachelor's Honymoon co. 26-29.

Gilmore and Leonard and their clever co. presented Hogan's Alley at the Grand Opera House 13-18, opening on Monday evening to a good house, considering the disappointment which so many had experienced by the non-arrival of the co. on Sunday evening. John F. Leonard as Michael Hogan and Barney Gilmore as Martin Brogan are very droll and amusing. They kept the audience convulsed throughout the play. Excellent specialties were introduced that took well. Mazie King is a bright and clever little artist. As Nellie Brogan she was charming. Her toe dancing specialties scored a pronounced hit. Mina Shirley is an attractive actress. Snyder and Buckley did a novel and taking musical specialty, that was decidedly good. Master Geo. Mack made a hit with his songs. Joe J. Conlan as Mrs. Jeremiah Flynn carried the part in a versatile and very clever manner. Others in the cast did good work and deserve mention. A Trip to Countown 19-25. Manager Hays of the Grand received word in the afternoon of 12 that the Hogan's Alley co. train was stuck in a snow drift fifteen miles west of the city. The railroad officials assured Mr. Hays that they would get the train through in time for the co. to give the evening performance. Past 8:30 Manager Hays announced from the stage that owing to the severe snow storm the co. would not be able to arrive in time to give a performance and money would be refunded. Saturday evening and Sunday morning St. Paul and the surrounding country experienced the heaviest snow blizzard for years.

GEORGE H. COLGRAVE.

JERSEY CITY.

London Life, the new melodrama, was the attraction at the Academy of Music 13-18 to fair business. The play depicts real London life, showing the troubles of the wealthy and the poor, and the treachery perpetrated upon both. It is put on with a wealth of scenery, and the co. is an excellent one. Augustus Cook, the leading man, is a pleasing actor. The best work done in the production is the part of Lady Ferrers, an adventuress, played by Lillian Lamson, and she did it in such a cold-blooded manner as to be hissed. Florence Stone is a competent leading woman, and her scene at close of act two where her child is taken away from her, was worth two curtains. The two children were played by Baby June and Little Violet Holiday. Jennie Satterlee played an Irish part in her usual excellent manner. Two small parts—those of dukes—were excellently done by Edward Titman and Charles Heyden. Richard Ganthony as Sir George, Charles Canfield as Stephen Granger, Edward Brewster as Harry Maxwell, and Edith Miller as Maud, were also good. 'Way Down East' 20-25. The Geisha 27-April 1.

Al. W. Martin's superb production of Uncle Tom's Cabin at the Bijou Theatre 13-18 drew excellent houses. The scenery is magnificent, and the play is well staged throughout. Milt Barlow is the Uncle Tom, Little Helene is Eva, George W. Parks is Marks, and Stella Thompson is the Topsy, and the parts are well played. In addition to the cast there is a troupe of negro singers and dancers, who infuse life and humor into the performance. A cake walk is also introduced between the acts, and it is both artistic and funny. A realistic plantation scene is introduced in the fourth act, during which buck and wing dancing is introduced; also the pick-aniny band. The allegorical transformation was very effective. The co. made an impressive street parade daily.

May Anderson, leading heavy, joined A Guilty Mother co. 14.

J. Duke Murray, one of the managers of London Life, is very enthusiastic over the production, and is constantly on the alert to cut out or put in anything that will help the play.

'Way Down East' will celebrate its five hundredth performance at the matinee, 22, during its engagement in this city at the Academy of Music. Souvenirs will be presented.

Florence Bindley was a guest of Manager



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Frank E. Henderson's at the Academy of Music 16.

Ed O'Connell and Dick Mack, of this city, will stage a season of thirty weeks at Danville, N. Y., 21. They have been playing important parts and doing their clever specialty with the Royer Brothers' co. in Next Door.

WALTER C. SMITH.

INDIANAPOLIS.

Farce reigned at the Grand week of March 12, with Inoc as the bill. A pretty little one-act play, entitled The Open Gate, preceded the comedy, and was well received. Messrs. Hansel and Miles and Misses Shannon and Daily took part in the curtain-raiser, while the entire strength of the co., with one exception, was utilized in Inoc. The farce was well given and uproarious laughter was provoked from rise to fall of the curtain. Allen Patton's photographs were distributed as souvenirs on the opening night. These souvenir nights are proving very popular, the audience Monday night being so large as to compel the orchestra to be placed under the stage. London Assurance 20-25.

The annual benefit performance of the Elks at English 13 was a success in every way, and standing room was at a premium. The curtain was raised upon a minstrel first part by local talent, several very prominent citizens being in the cast, including Chief of Police Quigley, Fire Chief Barrett, and others. The first part was very creditably given and was followed by an attractive olio, which included Mason Mitchell, the Monroe Sisters, Alf Holt, Little Friday, and Girard Leon, with his singing donkey. Little Friday, an Indianapolis child, shows remarkable ability as a dancer and received much applause. The second concert of the new Indianapolis Symphony Orchestra was given 14, and a very pleasing programme was rendered. The French Maid 15, 16. Francis Wilson 17, 18. Olga Nethersole 20. Tim Murphy (return engagement) 21, 22. Banda Rossa 23.

Johnny and Emma Ray in A Hot Old Time (return engagement) was the attraction at the Park 9-11. S. R. O. was the rule at five out of the six performances. At Coney Island 13-15. A good performance is given. Business was fair. Jimmie Barry scored a hit as Hi Price. Joseph Hart Specialty co. 16-18. Devil's Island 20-25.

J. W. Hogan, of this city, has organized an attraction called Hogan's New Idea, which consists of moving pictures of the late war, and several good vaudeville turns. The co. includes Myers and McKinley, Perry Children, Ora Marshman, Ernest Carey, Miss Shelly, James Moulton, and George A. Givens, musical director. The co. is now touring the State and is booking West with the intention of going through to the Coast this Summer. ALLEN E. WOODALL.

LOUISVILLE.

The Turtle was seen at Macauley's 9-11. Business was very large. W. J. Ferguson, Sadie Martinot, and Mrs. McKee Rankin were favorably received. Julia Arthur filled a five nights' engagement 14-18, appearing in A Lady of Quality. As You Like It, Mercedes, and Pygmalion and Galatea. The attendance was good and the evidences of approval, both upon the part of the press and public, were most marked. The French Maid 20.

Poussé Cafe proved a potent attraction at the Avenue 12-18. The company is a large one, and a really first-class vaudeville entertainment was given. Business good. Town Topics 19-25.

It is doubtful if the Meffert Stock co. has done better work during the season than in A Game of Cards, 13-18. Messrs. Gibeay and Lestina and Verne Castro were seen to advantage. The concluding play, Married Life, brings out the combined comedy abilities of the entire co. most satisfactorily. Manager Meffert announces an elaborate production of Madame Sans Gene for Easter week.

"Jan MacLaren" will lecture at the Auditorium 18.

Treasurer Frank Shriner, of the Avenue Theatre, is in the hands of an oculist, receiving treatment for an affection of the eyes.

Manager Macauley has arranged for a return date of The Herrmanns, April 14, 15.

The Scalchi Concert co. will be heard at the Auditorium 25.

Walter S. Matthews is actively rehearsing the Dramatic Club for the production of The School for Scandal, which is announced for an early date.

In response to a popular demand, the Avenue commenced 5, and will continue the remainder of the season, to give Sunday matinees. Heretofore the week's performances at that house have commenced with the Sunday night performance.

James B. Camp announces that he has secured Godfrey's Band for a concert at the Auditorium, May 6.

CHARLES D. CLARK.

MONTREAL.

In striking contrast to last week, when things theatrical were very lively, six theatres open and most of them playing to good business, this week is particularly dull, only two, the Francs and the Royal, presenting attractions. The Red Cafe, or The Three Imperial Guardsmen, was produced at the former to good business 13, the members of the stock co. giving their usual capable performance, but the play itself is unpleasant in theme, and very dull and old-fashioned in construction. Charlotte Deane as the much persecuted heroine and Messrs. Benjamin Horning, Thomas J. McGrane, and Walton Townsend as the three Imperial guardsmen are deserving of mention, and Morris McHugh gave a creditable performance of an excessively tiresome

Russian peasant. The Wilson family, Nella Robinson, and William Rowe formed a fair vaudeville bill.

The Musketeers closed a phenomenal week's business at Her Majesty's 11. Unfortunately Mr. O'Neill suffered all week from a bad throat and had to play D'Artagnan under difficulties. He is, however, on the mend and giving a fine performance. Edmund Collier and Francis Carlyle were both indisposed and absent from the cast Saturday. The place of the latter was filled by Howard Kyle and of the former by T. G. Lingham. Mr. Lingham received the part of Porthos on Saturday afternoon just before the curtain went up on the matinee and played it without a rehearsal. At night his performance was excellent, many being unaware that a change had been made in the cast.

Bert Coote's week at the Queen's in The New Boy was another record breaker and the show well deserved the patronage it received.

The Bijou, the new theatre on Chaboley Square, the opening of which I recorded last week, closed on its second week after two performances, when the stock co., by the irony of fate, were playing in The Power of Wealth. There is some talk of it reopening.

W. A. TREMAYNE.

DENVER.

Probably the largest and most representative audience ever seen in a Denver theatre welcomed Melba and the Ellis Opera co. at the Broadway 8. Business was good 6 and 7, the theatre being comfortably filled, but Melba night broke all records. The receipts for the three performances were \$13,800. Cavalleria Rusticana and I Pagliacci proved an attractive bill 6, and Gadski, Challa, Pandolfini, and Bensaude were well received, proving themselves artists of splendid ability. Zelle de Lussan's Carmen 7 was a magnificent performance from a histrionic standpoint and was sung charmingly, making in its entirety a most emphatic hit. Faust, with Melba, 8 was rendered in a manner that left nothing to be desired. Melba's superb voice in the earlier scenes was not afforded quite sufficient opportunity, but the jewel song and the aria in the last act were given in a manner that aroused the utmost enthusiasm. Bonnard made a most pleasing impression. He has a fine voice and uses it splendidly. Bonduresque's Mephistopheles was a treat, delightfully sung and equally well acted. The New York Symphony Orchestra, under the baton of Sappelli, played the scores as they have never been heard here before, and Friedl too proved an excellent leader. The chorus was ample and well trained, and sang with splendid effect. The ballet was a trifle shy as to numbers, but a pleasing feature nevertheless. The operas were well mounted and costumed.

South Before the War did fairly well at the Tabor 5-11. I cannot see just where The Passion Play pictures, which opened the performance, can be legitimately associated with a performance of this kind. The people participating were equal to requirements.

Ott Brothers have been doing All Aboard at the Lyceum, and Mr. Crawford and the local stock co. have been offering The Black Crook at the Orpheum.

F. E. CARSTARPHEN.

OMAHA.

Sol. Smith Russell opened a two-nights' engagement at the Boyd March 10, in Hon. John Grigaby. Mr. Klein has been remarkably successful in writing a play, the leading part of which so well suits the characteristics of Mr. Russell. The audiences were thoroughly pleased with the play and the co., and the house was sold out at each performance, including the matinee. McSorley's Twins, with Bobby Gaylor as the leading comedian, to the usual large Sunday audience 12. It was followed by De Wolf Hopper in Sousa's latest comic opera effort, The Charlatan. The Charlatan has more comic and less opera in it than anything Mr. Sousa has attempted yet. However, the enormous audiences in attendance seemed to thoroughly enjoy it. Edmund Stanley was in good voice and made a very acceptable Prince Boris. Alfred Klein was an excellent foil for Hopper in the part of Jell-koff, while Nella Bergen and Alice Judson both sang and looked well and Adine Bouvier made a stunning Grand Duchess. The costumes and stage settings were rich and artistic. The Rays 15, 16.

THE MIRROR of March 11, containing the handsome and striking lifelike pictures of Jane Kennark was eagerly sought for in this city. Miss Kennark was the leading woman of the Woodward Stock co. all last Summer, and has just been re-engaged for the co. to open in Kansas City next week. She will not be seen in Omaha until June, but her many friends in this city are much pleased to learn of her engagement with this popular co., which will enable them to renew her acquaintance during the Summer.

JOHN R. RINGWALT.

PORTLAND, ORE.

The James-Kidder-Warde co. returned to the Marquam 10, 11. The School for Scandal and Macbeth were finely presented, the former twice, the latter once. The first and the supplemental engagement, as far as the extraordinary good business done by the co. is concerned, can be expressed in four words—coming, seen, and over-coming. Every performance given by the co. was greeted by an aisle and foyer packed house.

Remember the Maine, with its fine gallery-captivating scenery and strong curtain climaxes, interrupted by a very good co., was an excellent full-house drawer at Cordray's 6-11. The Spider and the Fly opened 12 for a week to a packed house at 7:45 p. m., and turned a houseful of people away before 8 o'clock. It will be a bonanza week for Manager Cordray. Nance O'Neill 20-25. In honor of Frederick Warde and Louis James

Portland Lodge, No. 142, B. P. O. E. gave a social 10 in their hall, Marquam Building. The committee was comprised of D. Solis Cohen, R. W. Mitchell, and H. D. Griffin. Mr. Warde presided. In an informal, unarranged programme members of the James Kidder-Warde co. and talent from the Fredericksburg participated. Captain James O'Neil, who was at El Caney during the recent war, told reminiscences. Mr. Warde recited "The Stowaway." D. Solis Cohen delivered an eloquent address.

Frederick Warde delivered an informal lecture, "The Study of Shakespeare and His Works," at the High School forenoon of 11 to teachers and students. Mr. Warde and Mr. James were dined and wine by sixteen members of the Arlington Club 11.

COLUMBUS.

The Herrmanns did a rather light business at the Southern 10-11, though their entertainment was clever and out of the ordinary. The dancing of Mrs. Herrmann was well conceived and executed. Randa Rossa 17. Puddin'head Wilson 18. Olga Netherland 21.

The most pretentious production of the Valentine Stock co. was that of The Three Guardsmen 13-18. The scenery for the entire production was specially painted, none of the house scenery being used. The costumes were exquisite. Edward Mawson as D'Artagnan added new laurels to his already excellent work. Jack Webster, Robert Rogers, and Truman Seymour did well as the Guardsmen. Jay Quigley as Richelieu again did himself justice. Grace Lincoln as the Queen did well, but the honors were carried off by Louise Mackintosh as Lady De Winter and Kate Blanche as Constance. Several new faces appeared in the minor roles, including St. John Williams, Thomas Shoemaker, and L. W. Townsend.

At Gay Coney Island was the attraction at the High Street 9-11 and did well. The co. is a good one, Jimmie Barry and James H. Bradbury doing some excellent work. Florence Barsley, the possessor of a splendid contralto voice, made a good impression. The Le Page Sisters did a very pleasing specialty. McDoodle's Flats to fair houses 13-15. The co. is only fair, though some of the specialties are good. Brothers Byrne 16-18. The White Slave 20-22. City Club 23-25.

MINNEAPOLIS.

At the Metropolitan Theatre, De Wolf Hopper opened a brief engagement 9 in The Charlatan, to excellent business. Mr. Hopper and his co., which included Alfred Klein, Edmund Stanley, Nella Bergen, Mark Price, Arthur Cunningham, George W. Barrum, and Alice Judson, all outdid themselves in their efforts to please. The chorus was exceptionally strong and the stage settings and costumes more than ordinarily handsome. The Prisoner of Zenda opened for a week 12, to a good house. Both play and co. were very cordially received. Frank Daniels 19-25.

An excellent vaudeville bill was presented at the Bijou Opera House week of 12, opening to the capacity. The features of the week, especially noteworthy, were the Nelson family of acrobats, Leonidas wonderful cats and dogs, Felix and Barry, The Leamer Sisters, Albin, Ackert and Berg, The Andersons, and The Columbian Four. Hogan's Alley 19-25.

Edmund Braham, the composer, who has been a resident of Minneapolis for the last eighteen months, has just completed The Minneapolis Journal Two-Step, that, judging from its reception locally, bids fair to become very popular. Flunkett Greene gave a delightful song recital at the Lyceum Theatre 14. F. C. CAMPBELL.

CLEVELAND.

William H. Crane opened a week's engagement at the Euclid Avenue Opera House Monday, 13, presenting A Virginia Courtship, which held the boards the first half of the week. The Head of the Family was given 16 and was the bill for the remainder of the engagement. James K. Hackett 20-25.

Superba was the attraction at the Lyceum Theatre 13-18. A Texas Steer 20-22. West's Minstrels 23-25.

The bill at the Cleveland Theatre week of 13 was John W. Isham's Octoroons. The War of Wealth 20-25.

The Lyceum Theatre will be given over to vaudeville after April 10. Kohl and Castle and the Orpheum circuits will furnish the attractions. Manager Cookson was in Detroit 12 making the final arrangements with E. D. Stair, the lessee of the house.

Godfrey's Band will appear at the Grays' Armory May 1.

The new auditorium of the elegant Chamber of Commerce Building, which has just been completed, will be opened by Sousa's Band next month.

DETROIT.

Otis Skinner and his co. presented Rosemary at the Detroit 13-15. Mr. Skinner is a sterling actor and we are glad to see him in such a fine play. Gretchen Lyons as Dorothy Cruikshank is as dainty as could be desired. E. A. Aberle and Ruth Holt do character bits of a high order. John Malone in the character of the old professor is also very happily placed. Willie Collier 16-18.

The Liliputians are having everything their own way at the Lyceum 13-18. The Golden Horseshoe is the title given to the vehicle for the exploiting of the little folks this season. Franz Ebert, Adolph Zink, and all the rest of the tiny favorites are just as bright and entertaining as ever, and the spectacular embellishments are better than other seasons. Pousse Cafe 19-25.

There is to be a stock season at the Lyceum again this Spring, which will be inaugurated shortly by the Ralph E. Cummings Stock co.

The War of Wealth is the offering at Whitney's Opera House 12-18. The Tammany Tigers will follow.

BUFFALO.

Francis Wilson appeared at the Star 13-15 in The Little Corporal. Keiley-Shannon co. 16-18. Willie Collier 20-22.

A Milk White Flag packed the Lyceum 13-18 with audiences that seemed to thoroughly enjoy the farce. Little Chip caught on at once with his specialties, and was obliged to respond to numerous encores. Robert E. Hartly proved to have an excellent tenor voice, and Mary Marble was satisfactory in her specialties. John S. Marble seemed familiar in his old part of Phil Graves, and his work was good. Superba 20-25.

M. H. Mark has tendered his resignation as manager of the Empire Theatre.

May Gooch, of a Milk White Flag, was taken seriously ill during the engagement of that organization in this city.

Manager Laughlin, of the Lyceum, is again attending to his duties at the theatre, although he is still troubled with a weakness of the eyes.

George Stewart joined A Milk White Flag co. in this city 13. RENOOLD WOLF.

GALVESTON.

The audience that greeted Camille D'Arville in The Highwayman at the Grand 9 was one of the largest of the season, likewise one of the best pleased, the performance being voted the operatic treat of the year. Punch Robertson's co. 10, 11, fared poorly, while the Kilm-Hearn co. following 12, 13, attracted big houses. Punch Robertson 15, 16. The Dazzler 17. Punch Robertson 18. Through error, both the Punch Robertson and the Kilm-Hearn co. were listed for the same dates, a division of which settled matters satisfactorily.

KANSAS CITY.

De Wolf Hopper in The Charlatan packed the Coates Opera House 16-18. It being the first presentation here of this opera. The co. was a splendid one. Alice Judson, Nella Bergen, and the leading members all scored hits. The mounting

was on a sumptuous scale and the engagement highly successful.

At the Grand Opera House Gayest Manhattan enjoyed a week of prosperity 12-18. The performance was full of clever lines, bright scenes and catchy music. Hogan's Alley 19-25.

All the Comforts of Home was put on by the Woodward Stock co. at the Auditorium 12-18 and was highly lighted by the co. which shows its versatility by the change from serious drama to comedy. Business throughout the week was good. Northern Lights 19-25. The eighth and last popular concert by the James National Band had a large attendance 12. The programme was a fine one and splendidly rendered.

PROVIDENCE.

The Belle of New York, with Dan Daly, Helen Lord, William Cameron, and others, played a brief engagement at the Providence Opera House 13-15 and delighted large audiences. Brown's in Town and received friends at the Providence Opera House 16-18. Shenandoah (return date) 20-22. May Irwin 23-25.

Sauer, the pianist, attracted one of the largest audiences of the season at Infantry Hall 14. His playing aroused great enthusiasm.

Johnny on the Spot was seen at the Olympic 13-18 by good sized audiences. Monroe and Mack were cast for the leading parts and created considerable excitement. Charles H. Boyle and Carrie Graham came in for a large share of the honors, and the co. as a whole was equal to the demands made upon it. Lang's Operatic Extravaganza co. 20-25.

The Romain Stock co. presented The Ironmaster at the Talma Theatre 14-16. Harvest 20-25.

NEW ORLEANS.

The Hopkins Stock co. presented All the Comforts of Home 12-17 to crowded houses. The attendance at the matinees has fallen off somewhat, owing, no doubt, to the Lenten season. The vaudeville features, consisting of Semayo, Caron and Herbert, and Peter Baker were entertaining and well received.

The Grand Opera House will reopen 19 with the Baldwin-Melville co.

The Little Minister, presented by a co. other than the original, appeared here 12-18. Primrose and Dockstader's Minstrels 19-25.

Joe Ott and his co., presenting Looking for Trouble, appeared here 13-18. As a laugh producer, Joe Ott is without a superior, and is really the whole show in himself, as the rest of the co. is very ordinary. The Dazzler 19-25.

PITTSBURG.

At Piney Ridge was the attraction at the Bijou 13-18 and drew good houses all week. Von Yonson 20-25.

A Stranger in New York opened at the Duquesne 13 to good attendance. Andrew Mack 20-25.

At the Alvin Hotel Topsy Turvy opened 13. Richard Mansfield in Cyrano de Bergerac next week.

The stock co. at the Grand was seen to great advantage 13-18 in Monte Cristo. Next week, Captain Swift.

The Banda Rossa gave a concert 15.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Emma Warren co. presented to good business 6-11 Married in Haste, The Fatal Wedding, Too Many Tompkins, East Lynne, The Belle, and St. Patrick's Eve. Among the co. are two Montgomery favorites, Theo Stark and Charles Brewer; both were warmly received. Next season we will have the opportunity of seeing these clever comedians in a revival of The Black Flag. Passion Play pictures 14-18.—MONTGOMERY THEATRE (G. E. Hirsch and Brother, managers): Henry Miller presented Heartsease 7; large and pleased audiences. Joe Ott in Looking for Trouble 8. Scatchi Concert co. to fair business 11. The Highwayman 13. A Day and a Night 14. Primrose and Dockstader's Minstrels 15. El Capitán 16.

MOBILE.—THEATRE (J. Tannebaum, manager): Henry Miller in Heartsease 6. Scatchi Concert co. 9; large audience. Signor Alberti was by far the favorite. Joe Ott in Looking for Trouble 10, 11; business fair. A Day and a Night 13. El Capitán 14, 15. Primrose and Dockstader's Minstrels 17, 18.

SELMA.—ACADEMY OF MUSIC (Roes and Long, managers): Joe Ott 7 in Looking for Trouble; excellent performance; large audience. Scatchi Concert co. 19 to poor business. The Highwayman 14. Primrose and Dockstader's Minstrels 15.

ANNISTON.—NORSE STREET THEATRE (Frank Wheeland, manager): Scatchi Concert co. 14. Schubert Glee Club 16.

TUSCALOOSA.—ACADEMY OF MUSIC (Cohrads and Rabitte, managers): Schubert Ladies' Orchestra 10; large audience. Scatchi Concert co. 17.

ARIZONA.

PHOENIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): Rose Stillman co. 13-18. The Pay Train 21, 22. MacDowell-Walsh co. 27.—ITEMS: Manager Patton is on the coast on business.—The Elks will give a ladies' social session 15.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): Why Smith Left Home 4; good business; performance good. Geneva Johnston-Bishop 17. MacDowell-Walsh co. 28. Harrison Dramatic co. 29-Apr. 1.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. L. Thompson, manager): The Highwayman Feb. 28; packed house; excellent performance. Aubrey Dramatic co. 24-5 in The Land of the Living, A Woman's Honor, Falsely Accused, The Jealous Mrs. Jones, and My Uncle from India. Tim Murphy in The Carpathian (return engagement) 6; fair house. Devil's Island 9; packed house.

FORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Devil's Island 10; large and pleased audience. Punch Robertson co. 27-Apr. 1.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Gotlob Marx and Co., lessees): Sousa's Band 7; house packed. Local minstrels 9; house sold out; excellent performance. The Sign of the Cross 14, 15.—DEWEY OPERA HOUSE (F. S. Cutler, manager): Morosco's Stock co. presented The War of Wealth 5-11; big business. John L. Sullivan co. 12-18.—ITEMS: Manager Cutler, of the Dewey Opera House, has just closed a contract with the Morosco Stock co. of San Francisco, for an indefinite engagement commencing 19.—Sousa's engagement at the Macdonough 7 proved to be the banner one of the season; receipts over \$2,000.—E. L. Merritt of this city, has composed a new song, "What the Neighbors Say," that was sung with success by the old-time minstrel, Jack Heany, at the minstrels 9.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Sign of the Cross 6-11. Black Patti's Troubadours 13-18.—BURBANK THEATRE (Clark A. Shaw, manager): Wakefield-Andrews Opera co. 12, indef., opening in Martha.—ITEM: Harry Corson Clarke, chaperoned by Mrs. Clarke, made us a brief visit during the week.

BAKERSFIELD.—SCHUBERT OPERA HOUSE (W. H. Scribner, manager): Sam T. Shaw co. Feb. 27-4 to big houses; performances excellent; receipts \$1,350. MacDowell-Walsh co. 20. John L. Sullivan co. 23. The Pay Train 29.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Why Smith Left Home 1; good business; pleased audience. The Bostonians 8; S. R. O.; enthusiastic audience. Black Patti's Troubadours 9.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): John L. Sullivan co. played a fair house

7. Sousa's Band 9; splendid business. The Bostonians 13-15.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): A Romance of Coon Hollow 10; fair but pleased audience. South Before the War 13; fair business. A Hot Old Time 28. Remember the Maine Apr. 4. Tom Edison the Electrician 5.—TEMPLE THEATRE (E. J. Eaton, manager): The Pay Train 7; played a crowded house. J. E. O'Connor is now looking for the Temple, and will no doubt bring a good line of attractions to this house.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Remember the Maine 28.—ITEMS: Owing to snowstorms A Prisoner of Spain canceled.—McSorley's Twins changed their date 15 to Apr. 5.

GREELEY.—OPERA HOUSE (W. A. Heston, manager): Si Perkins co. 6-11 in Uncle Daniel, Woman Against Woman, The Rose of Killarney, Si Perkins, East Lynne, Polly and I, and The Girl I Love; fair business.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Coon Hollow to good business. A Romance of Coon Hollow co. All Aboard (return engagement) 12; good business.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Coon Hollow 7 and McSorley's Twins 30 canceled. Remember the Maine 30.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Coon Hollow 9 to S. R. O. Foggy's Ferry 10; good business.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Y. M. C. A. concert, the last entertainment in a most successful course, packed the theatre 9. In Gay Paree 10, 11 crowded the house, and gave remarkably smooth first performance. The production is gorgeously mounted and costumed. The cast made up of Augustus Brundo, George Bonas, Robert Cotton, and John E. Henshaw to say nothing of pretty Marie George and dainty Mabel Gilman, is a strong one and the chorus large and pretty. Burton Holmes lectured 13. Secret Service 14, 15. The Belle of New York 17, 18. Burton Holmes 21. Della Fox (return) 21. Kellar 24, 25.—GRAND OPERA HOUSE (Breed and McKenna, managers): Mildred Holland in Two Little Vagrants to capacity 9-11, and gave a most conscientious and acceptable performance. Mrs. Holland's work was warmly commended. The Black Crook Burlesque filled the house 13-15. The specialties, which included Crimmins and Gore, Tom Leary, the Troubadour Four, Minnie Cline, Mlle. Aimee, and Hughes and Hughes were all first class. Cuba's Vow 16-18. Waite's Comedy co. 20-25.—ITEMS: In Gay Paree brought from New York a large delegation of theatrical folks.—Edith Barr, who until this season has appeared in amateur productions here, is a member of the co., and was the guest of friends while in town.—Marie George and Mabel Gilman were also the recipients of much attention.—Captain Eddy, of Boston, who is drilling the cast for the week of local comic opera at the Grand early in April, is greatly pleased with the progress made and expects great things from our local singers.—William Gillette was entertained at the University Club 14, 15.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): James A. Herne in Rev. Griffith Davenport drew large audiences 9-11. The play was received with much favor. New England Opera co. met with fair success 13-15, presenting The Isle of Champagne, The Chimes of Normandy, and Wang in an acceptable manner. Frank Doshon was very droll in the leading comedy roles. Secret Service 16-18. May Irwin 20. Kellar 21. Della Fox 22. Shenandoah 23, 24. The Geisha and The Circus Girl 25. Godfrey's Band 27. Julia Marlowe 28, 29. Annie Russell 30. Under the Red Robe 31.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): Weber's Paradise, Widows presented a first-class vaudeville bill 9-11 to large patronage. A family Mother 13-15, drew fair houses. It is a strong melodrama with exciting climaxes made realistic by good stage mechanism. A Grip of Steel 16-18. Natural Gas 20-22. Night Owls 23, 24. Tennessee's Partner 25. Graham's Southern Specialty co. 26. The Egyptian of Pompei 27-29. Wolford Stock co. 30-Apr. 1.—ITEM: Managers Jennings and Graves, who also managed the local polo club as a side issue, have found it a very profitable pastime. Two games a week were played in the Coliseum during the winter, and the large building was invariably packed. The polo season closed 14, and the managers find themselves over \$10,000 to the good. A. DUMONT.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Sowing the Wind 16. The Telephone Girl 18.—JACQUES OPERA HOUSE (Jean Jacques, manager): Milton Aborn's Opera co. closed a most successful week's engagement 11. Waite's Stock co., with Annie Louise Ames (Mrs. Jean Jacques) as the star, commenced a week's engagement 13. Every night in the house is sold for the entire week, and at each performance many are turned away. The enthusiastic interest manifested by our people is a just tribute to Mrs. Jacques' ability as an actress and to the love and esteem in which she is held by them. Repertoire: Wife for Wife, The Lady of Lyons, The Power of Love, East Lynne, The Gypsy Queen, That Dangerous Woman, An American in Ireland, A Child of Sahara, and The Boy from Boston. Graham's Southern Specialty co. 20-22. Natural Gas 23-25.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): A Guilty Mother by an excellent cast to top-notch business 9-11. Eddie Girard in Natural Gas 13-15 had full houses. The Land of the Living 16-18. The Heart of Chicago 20-22.—PARK CITY THEATRE (G. B. Bunnell, lessee): A big week of big audiences and good performances was the Wilbur Opera co.'s record 6-11. A "sacred" concert was given 12. William Gillette in Secret Service 13. Sowing the Wind 18. Della Fox (return date) 20. The Circus Girl 21.

NEW LONDON.—LYCEUM THEATRE (I. W. Jackson, manager): George Wilson co. closed a week's engagement 11, having played to S. R. O. at every performance. The receipts were the largest of any popular-priced co. playing at this house. The Telephone Girl (return engagement) 14 was appreciated by a large audience. Clara Lipman was ill, but her part was taken by Nellie Douglas, while Anita Austin assumed Miss Douglas' part. The performance was very nearly the equal of the former performance here. Wilbur Opera co. 20-25.

NEW BRITAIN.—REWINN LYCEUM (Gilbert and Lynch, managers): Waite's Stock co. 6-11 finished week to poor business. George W. Wilson co. 13-18 opened in The Social Outlaw to S. R. O. and appeared to corresponding business at each subsequent performance, which testifies to the ability of the co. Repertoire: The Social Outlaw, The Cricket on the Hearth and The Inquisitive Dandy. Your Uncle Dudley, The Gypsy Queen, The Colleen Bawn, and A Messenger from Jarvis Section. May Irwin 21. Kellar 22. Secret Service 23. Shenandoah 31.—OPERA HOUSE (F. W. Mitchell, manager): Dark.—ITEM: The George W. Wilson co. will lay off Holy Week.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Telephone Girl (return engagement) 13; packed house. Clara Lipman was ill and her part was played by Nellie Douglas. May Quinn 22. Wilbur Opera co. 27-Apr. 1.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Wills Brothers opened 16 for three nights in Atlantic City to large business. Gibney-Hoeffer co. 20-25. Kennedy Players 27-Apr. 1.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Side Tracked 9; large house; performance good. Wills Brothers 21, 21. Under the Red Robe 22. Tennessee's Partner 24.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Romain Stock co. 17. Graham's Southern Specialty co. 21. A Hot Time in New York Apr. 1.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Kennedy's Players 20-25. Side Tracked (return date) Apr. 1. Under the Red Robe 4. Wills Brothers 6-8.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Military Band Apr. 3.—Local minstrels 19.—ITEM: Owing to local bookings, Manager Johnson has been obliged to refuse many attractions.

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manager: Professor Carpenter 13-15; fair business. Robert Emmet (local) 17. Willis Brothers 22, 23.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Natural Gas 18. Secret Service 25. Under the Red Robe Apr. 3.

FLORIDA.

TAMPA.—AUDITORIUM (John N. Phillips, manager): Nilsson Aerial Ballet canceled 8, 9 and appeared 13 for Manager Phillips' benefit. The feature of the bill was The Crushed Tragedian, in which Manager Phillips appeared; large houses; pleased audiences. This closed the season of the Auditorium.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Peters Comedy co. 6-11; business good. Joe Ott in Looking for Trouble 9; well received by fair house. El Capitán 13.

GEORGIA.

SAVANNAH.—THEATRE (David A. Weiss, manager): Murray and Mack in Finnegan's Ball 14 to small crowd. Eugene Blair in A Lady of Quality 15, 16; excellent performance; large crowds. A Day and a Night benefit of the Elks 17. El Capitán 22. Arnold Wells co. 25-Apr. 1.—ITEM: Manager Weiss intends to wind up his very successful season in a fitting manner by opening the house for summer opera during the entire month of May. Mr. Weiss desires to bring a first-class co. here, heading it with some well-known stars. This will be quite an undertaking and its success depends upon the sale of season tickets. There will be no trouble, however, in filling his list.—Hogan's Alley will play for Manager Weiss' benefit Apr. 19.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Henry Miller 8. Primrose and Dockstader's Minstrels 9 pleased a large audience. A Day and a Night 16. Alma Heywood 18. El Capitán 20. Eugene Blair 21.—ITEM: The Elks are making arrangements for a society circus to be given Apr. 1 in connection with the W. H. Harris Nickel Plate Show. The day of the entertainment there is to be a grand street parade, in which a number of prominent Elks from other cities in the State are to participate.

ATHENS.—OPERA HOUSE (H. J. Rowe, manager): Fitz and Webster in A Breezy Time 8; good house; satisfactory performance. Dr. Henson lectured 9 to pleased audience. Eugene Blair in A Lady of Quality 10; packed house; audience delighted.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. B. Trent, manager): The White Slave 11; performance good; house good. Peters and Green Comedy co. 16-18.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Alma Heywood co. 13; performance fair; house small. Arnold Wells co. 16-18.

BRUNSWICK.—ORLTHORPE AUDITORIUM (Hugh Porter, manager): The Peters and Walters Comedy co. delighted good houses 13-15.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): Eugene Blair 20.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, managers): A Day and a Night 15.

NEWNAN.—REESE OPERA HOUSE (A. C. Pense, manager): Alma Heywood co. pleased a large house 9.

IDAHO.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Sanford Dodge 3, 4 in The Prisoner of Spain and Othello; small houses; performances fair. Remember the Maine 16.

POCATELLO.—OPERA HOUSE (H. B. Kinnor, manager): Busby's Ten Nights in a Barroom 9; large house; co. fair. Max Bendix Concert co. 10; slim house. Sanford Dodge 14. Remember the Maine 24.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Lewis Morrison in Faust Feb. 27; S. R. O.; receipts about \$700. McEwen 24-4.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): The Evil Eye 11; production good; business excellent. A Hot Old Time 12; good performance; fair business. Jack and the Beanstalk 13. A Parlor Match 14; good performance; light house. R. G. Ingersoll 15. Tim Murphy 18. Vogels Minstrels 19. Deshon Du Vries Opera co. 27-Apr. 1.—AUDITORIUM THEATRE (A. R. Watermann, manager): The Ivy Leaf 12-14; delighted large audiences. Stewart's Georgia Minstrels 15-18. American Burlesques 19-22.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Jack and the Beanstalk (ushers' benefit) 7. The advance sale, \$1,384, proved the popularity of the Chatterton's ushers. Performance disappointing. The Evil Eye 9 pleased a large audience. Gayest Manhattan 10; performance satisfactory; good audience. Billy Link's Vandeville co. 11; small audience; performances poor. Bryant's Comedians 28-Apr. 2.—ITEM: Our townman, Ross Snow, of Jack and the Beanstalk, received an ovation.

PARIS.—SHOAF'S OPERA HOUSE (L. A. G. Shoaf, manager): Tim Murphy in The Carpetbagger 13; large house. A Parlor Match 18. Passion Play Pictures 22, 23. Haverly's Minstrels 24. Town Topics 30. Darkest Russia Apr. 1. Bryan's Comedians in A Hot Time in the Old Town 10.—ITEM: On the same night that Tim Murphy gave The Carpetbagger at Shoaf's Opera House (Ope Read, author of the play, lectured at the Baptist Church. After the lecture Mr. Read came to the Opera House and was called upon to make a speech.

JOLIET.—THEATRE (William H. Hulshizer, manager): Darkest America 9; S. R. O.; performance well received. A Bunch of Keys 11; good audience. Modjeska in Macbeth 13; crowded house; receipts, \$1,100; performance excellent. Tammany Tigers 15. Robert G. Ingersoll 16. At Gay Coney Island 18.—ITEM: Owing to the illness of Ada Bothner, of A Bunch of Keys, Frankie St. John played the leading part and was well received.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): Vogel's Minstrels 7; topheavy house. Robert G. Ingersoll 9 to good audience. Billy Link's Vandeville co. 13, 14; fair business.—COLISEUM (William Peterson, manager): Redmond Dramatic co. closed a week of fair business 11. Plays presented: Myrtle Ferns, Davy Crockett, The Sailor, The Cashier, and A Summer Romance.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): William Owen co. to good business 6-11, presenting The Lady of Lyons, The Marble Heart, The Merchant of Venice, David Garrick and Othello. Mr. Owen sustained the leading roles well and had capable support in J. W. McConnell and Camilla Reynolds. Co. will play return date May 27.

LITCHFIELD.—RHODES OPERA HOUSE (Hugh A. Snell, manager): Bryan's Comedians 6-11 presented Grit, The Diamond Mystery, The Bowery, Mabel Heath, A Hot Time in the Old Town, The Census Taker, and A Flaming Million; good business; best of satisfaction. Under the dome 20.

GALESBURG.—AUDITORIUM (F. E. Bergquist, manager): Marks' U. T. C. co. 13; fair performance; crowded house. The Evil Eye 14. Hans Hansen 15. Darkest America 22. Deshon Du Vries Opera co. 23-25. Under the dome 28. Gayest Manhattan 29. Tim Murphy Apr. 3.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): A Bunch of Keys 10; fair house. Darkest America 13; good house; unsatisfactory performance.—ITEM: Ada Bothner, of A Bunch of Keys co., was taken ill here and sent to the hospital. Frankie St. John played Miss Bothner's part sat. factually.

CANTON.—NEW OPERA HOUSE (J. Frank Head, manager): Gorton's Minstrels 10; fair business. Jack and the Beanstalk 11. The Evil Eye 13; S. R. O. Mack's U. T. C. 17. Darkest America 22. Under the dome 27. Other People's Money 29. Gayest Manhattan 30.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthurs, manager): Bezard Prince Opera co. 7 in The Chimes of Normandy to fair house. Georgia Minstrels 9. Professor De Motte lectured to a packed house 13. Bryant's Comedians 20-25.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Willard Newell in Cyrano de Bergerac 8; fair attendance; pleased audience. A Dress Rehearsal (local) 9; large audience; excellent performance.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): Hans Hansen 7; fair house; good performance. Robert G. Ingersoll 13; large audience pleased. Mack's U. T. C. 14. Redmond Dramatic co. 20-25.

LINCOLN.—BROADWAY THEATRE (Cossitt and Fo-

ley, managers): The largest house of the season greeted The Evil Eye 10; audience enthusiastic. Tim Murphy 15. Ferris Comedians 20-25. Other People's Money 28.

JACKSONVILLE.—GRAND OPERA HOUSE (Barnes and Luttrell, managers): Gayest Manhattan did a good business 11 and gave satisfaction. A Parlor Match 15.

MATTOON.—THEATRE (Charles Hague, manager): Robert Ingersoll lectured 8 to good house. Willard Newell in Cyrano de Bergerac 9 pleased a well-filled house.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): The Gormans in Mr. Beane from Boston 7 to good attendance. Jack and the Beanstalk 8. Bobby Gaylor 16. Tim Murphy 17.

DANVILLE.—GRAND OPERA HOUSE (Alexander McCurdy, manager): Dewey, the Hero of Manila 10; scenery good, but play and co. could be improved upon.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): Billy Link's Vandeville co. 8, 9; good business. My Daughter's Husband 11 failed to arrive. Walker Whiteside 21.

DIXON.—OPERA HOUSE (F. A. Trubner, manager): Darkest America 10; good performance. S. R. O. Hans Hansen 14; fair performance; light house owing to weather. Billy Link's Vandeville co. 20, 21.

EFFINGHAM.—AUSTIN OPERA HOUSE (J. H. Curry, manager): Under the dome 11; good business and satisfaction. Newell's Cyrano de Bergerac 13; S. R. O.; fine performance.

MOBILE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): Hans Hansen 11 to capacity; audience pleased.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. Given, manager): The Evil Eye 8 pleased a large house. A Parlor Match 16.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): A Bunch of Keys 12; good business. Walker Whiteside 19.

FREEPORT.—GRAND OPERA HOUSE (Kdoti and Hildreth, managers): Darkest America 15. Robert B. Mantell 17.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Willard Newell in Cyrano de Bergerac 7; performance creditable; good business.

ALTON.—TEMPLE THEATRE (Harrington and Casard, managers): Hogan's Alley 12; S. R. O.; best of satisfaction. Dewey the Hero of Manila 10.

MURPHYSBORO.—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): Dark.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): A Bunch of Keys 7; packed house.

INDIANA.

MARION.—GRAND OPERA HOUSE (E. L. Kobbman, manager): Fully four hundred people were unable to obtain seats for the Modjeska engagement 9. Macbeth was the offering, and was presented in a decidedly artistic manner. Modjeska was in bad voice, seeming to be suffering with her throat, but her acting was superb. She was ably supported by Charles D. Herman as Macbeth, Wadsworth Harris as Banquo, and Lester Macdonald as Fleance. Later, Mr. Early (return date 11); crowded houses. Sharp and Platt, Sutherland and Hite, George Gale and Harry McCutcheon were among those who were notably good. Town Topics 13; large audience. World and Lorraine and Mack and Hastings were repeatedly recalled. Haverly's Minstrels 15. The Two Johns 18. Passion Play 19. What Happened to Jones 21. Tim Murphy (return) 24. Scott's Minstrels 25. 1042 27. Lost in New York 30.

LOANSBORO.—DOLAN'S THEATRE (William Dolan, manager): Rev. Robert McIntyre lectured to large audience 8. World, Garmella and Mack in Town Topics 9; fair house. Haverly's Minstrels 10; good house; satisfactory performance. The Little Darkhouse 11. Katharine Ridgeway Concert co. 15. A Bunch of Keys 17. Lost in New York 25. Elks' minstrels 28.—ITEM: William A. Graffis, of this city, has written a very pretty song entitled "Drop Me a Friendly Line."

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Modjeska gave a magnificent performance of Mary Stuart to S. R. O. 11. This probably will be the Oliver's last attraction for the season.—AUDITORIUM (H. J. Somers, manager): Pudd'nhead Wilson 8 to fair house, giving satisfaction. A Bunch of Keys 13; light business; performance rather unsatisfactory. Jack and the Beanstalk 15. Otis Skinner 18. The Turtle 30.

BRAZIL.—MCGREGOR OPERA HOUSE (J. H. Brown, manager): Under the dome 9; business fair. Daniel Sully in O'Brien the Contractor 10; fair business; good performance. A Jolly Lot 11; medium business. The Late Mr. Early 14; good business. Hubert Labadie in Faust 17. Brazil Concert Band 20, 21. Warscope 23, 24. Haverly's Minstrels 25. Passion Play pictures 27, 28. Town Topics 29.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): The Missouri Girl 9; small business owing to counter attraction; co. and play first class. The Two Johns 11 pleased a large house. Alexander Leonard co. 13 opened for a week in The Power of Love to S. R. O. Strong co.—ITEM: The male members of The Missouri Girl co. were entertained after the performance by the Stag Club.

FORT WAYNE.—MASSONIC TEMPLE (Stouder and Smith, managers): Pudd'nhead Wilson 8; good co.; good house. Modjeska in Macbeth 10 pleased a fair audience. Digby Bell in Joe Hurst, Gentleman, 11; performance and house good. The Hermanns 13; light attendance. The Little Darkhouse 15. West's Minstrels 20. A Parlor Match 22. Lost in New York 23. On and Off 24. Wait's Opera co. 27-Apr. 1.

GREENFIELD.—GANT'S OPERA HOUSE (W. S. Gant, manager): Hazleton-Clark Comedy co. 6-11; crowded houses; co. poor. Repertoire: The Gates of Justice. A Sister of Mercy. The Opera Singer. The Brand of Cain. Oliver Twist. Peck's Bad Boy and Mr. Potter of Texas. The Missouri Girl Apr. 7. A Jolly Lot 12.

VINCENNES.—MCJIMNEY'S THEATRE (Guy McJimney, manager): Daniel Sully in O'Brien the Contractor 10; light house. Tim Murphy, supported by an excellent co., presented The Carpetbagger 10 to rather small house; attraction one of the best seen here this season. Labadie's Faust 14. The Span of Life 15.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): The Hermanns 9; pleasing performance; good house. Daniel Sully in O'Brien the Contractor 11; most excellent performance; big business. The Two Johns 13; good performance; fair business. Haverly's Minstrels 16. Other People's Money 18.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): A Jolly Lot 8; small house. Daniel Sully in O'Brien the Contractor 9; fair business. Under the dome 10; light business. Tim Murphy gave a highly satisfactory performance of The Carpetbagger 11. Brothers Byrne presented Going to the Races 13-14 to fair business.

ROCKVILLE.—OPERA HOUSE (D. Strouse, manager): A Jolly Lot 9 gave satisfaction to fair house; bad weather. The Late Mr. Early 15.—CHARLES HALL (Charles Brothers, managers): Dark.—ITEM: The Asctecan Trio gave a pleasing entertainment here 14.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): The Late Mr. Early 9 pleased a good house. Haverly's Minstrels 14 to good business; excellent performance. Other People's Money return 21.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): The Missouri Girl to light house 7. The Late Mr. Early to fair house, not wholly satisfactory. Town Topics 15. Other People's Money 18. Scott's Minstrels 21.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Haverly's Minstrels 8; S. R. O. The Ivy Leaf 15. Elks' minstrels 16, 17. Levy Concert co. 22. The Gormans 27. Mrs. B. O'Shaughnessy. Washday, Apr. 6.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Dorothy Lewis in Alone in Greater New York 7; good house; co. fair. Mozart Symphony Club gave satisfaction to a fair house 9. Scott's Minstrels 14. Lost in New York 21.

LA FAYETTE.—GRAND OPERA HOUSE (George Seeger, Jr., manager): The Late Mr. Early 8; fair house. Haverly's Minstrels 13 to good business. Jack and the Beanstalk 14. At Gay Coney Island 16. Tim Murphy 21.

EVANSVILLE.—GRAND (King Cobbs, manager): Tim Murphy (return) 9 in The Carpetbagger to very good house. The French Maid 18.—PEOPLE'S (T. J.

Groves, manager): The Span of Life 12 drew fair house; performance good.

HARTFORD CITY.—VAN CLEVE OPERA HOUSE (W. L. Van Cleave, manager): The Missouri Girl 10; good house; excellent performance. The Two Johns 10; Scott's Minstrels 17. The Little Darkhouse (return date) 18.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Richards and Pringle's Minstrels to dinner house 9; receipts, \$404, at popular prices; satisfaction given. A Jolly Lot 31.

COLUMBUS.—CHIMP'S THEATRE (R. F. Gottschalk, manager): Richards and Pringle's Minstrels 8; S. R. O.; good performance. Town Topics 18. Uncle Josh Sprucey 25.

GOSHEN.—THE IRWIN FRANK IRWIN, manager: Pudd'nhead Wilson 6; good business; entertainment satisfactory. Gayest Manhattan 7; fair business. A Bunch of Keys 14.

WABASH.—HARTER'S OPERA HOUSE (Alfred Harter, manager): Katharine Ridgeway Concert co.; big business; pleased audience. Elliott, impersonator, 27.

CRAWFORDSVILLE.—MUSIC HALL (Townsend and Thomas, managers): Haverly's Minstrels 11; good business; good performance. Other People's Money 27.

ELWOOD.—OPERA HOUSE (Joe A. Kramer, manager): World (traveler) and Mack played a large audience in Town Topics 11. The Two Johns 14; light business. Zwicker Sisters deserve mention.

HAMMOND.—HOBMAN OPERA HOUSE (T. E. Bell, manager): Local minstrels to packed houses 7, 8; performance first class. Overton's Coo-Town Jubilee 12; good house; performance poor.

RICHMOND.—PHILLIPS OPERA HOUSE (James Dobbins, manager): Daniel Sully in O'Brien the Contractor 13; good house; performance satisfactory.

NOBLESVILLE.—WILD'S OPERA HOUSE (C. C. Curtis, manager): War pictures 9, 10; fairly pleased houses. Scott's Minstrels 20. Labadie co. 28.

NEW HARTFORD.—THRALE'S OPERA HOUSE (T. Mumford, manager): Robson Theatre co. 9-11; good houses. Will remain 13-18.

PORTLAND.—AUDITORIUM: James Healdy lectured 7 to appreciative audience. The Missouri Girl 10; topheavy house. The Little Darkhouse 24.

HUNTINGTON.—OPERA HOUSE (R. D. Smith, manager): Dewey the Hero of Manila 11; fine production; fair business. The Two Johns 16.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): St. Plunkard 3 pleased a good audience. Other People's Money 16.

MIDDLETOWN.—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): Scott's Minstrels 22. The Two Johns 25.

NEW ALBANY.—WILLARD THEATRE (J. H. Weir, manager): Newell's Cyrano de Bergerac 17.

DECATUR.—BOESSE'S OPERA HOUSE (J. W. Boesse, manager): The Two Johns 9; good performance; good house.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): Dark.

INDIAN TERRITORY.

LEHIGH.—BLAIR (Boone Williams, manager): Dark.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Sol Smith Russell and his excellent co. presented The Hon. John Grigsby to one of the largest audiences ever in Foster's Opera House 8. Iowa State Military Band 13; excellent concert; large business. The Rays 14. Shore Acres 15. The Evil Eye 18-21.—GRAND OPERA HOUSE (William Foster, manager): Deshon Du Vries Opera co. closed their 6-11 engagement to large business. Operas presented: La Mascotte, Olivette, Said Pasha, The Chimes of Normandy, Gifford-Gifford, and Fra Diavolo. Mr. Beane from Boston as presented by the Gormans drew a large and pleased audience 13. Blondell and Fennessy co. 16-18. MIMMO OPERA HOUSE (J. S. Connelly, manager): The informal opening of the Mirror was held 13 before a good-sized audience, but owing to delayed trains Besie Bonehill and a number of others failed to arrive until 14. Mason Mitchell and Anna Berger appeared. The performance 14 was a decided improvement, but business was poor and continued so until 16, when the house closed for the present. Manager Connelly states that the house will be formally opened 20, 30, with Frank Danols.

DAVENPORT.—BERTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Prisoner of Zenda 7; large audience; capable co. Jack and the Beanstalk 10. Edison Kinetoscope co. 11 entertained a small audience. Hans Hansen 12; topheavy house. The Rays in A Hot Old Time 13; good-sized house. Colonel Robert G. Ingersoll lectured 14 to well-filled house. The Evil Eye 15. Darkest America 18. The Gormans 19. Deshon Du Vries Opera co. 21. Gayest Manhattan 23.—ITEM: Margaret Fuller, leading woman of The Prisoner of Zenda, was the guest of Mayor Baker and family while here. A. Benningbaum and Charlie Sommers, of this city, have been notified by the State Secretary to act on committees of the Elks' lodges of Iowa.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): The Elks of Omaha reproduced in Bohemia 9 for the benefit of the 51st Iowa Regiment to capacity; good performance. What Happened to Jones 12; good business; splendid performance. Under the dome 13; fair business.—ITEM: During the performance of in Bohemia a message from Mayor Bessenthal, of the Orphanum, Omaha, was read, offering to bear all expense in transmitting the proceeds to the "boys" in Manila.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): A Hired Girl 7; fair business; pleased the gallery. The Heart of Chicago 8 to increased business over that done here a year ago. The mechanical effects introduced were good; co. capable. What Happened to Jones (No. 2) 13; well filled and delighted house. Under the dome 15. Blondell and Fennessy 20-22.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): The Prisoner of Zenda 8; business good. Blondell and Fennessy co. 9-13 to crowded houses in A Bunch of Keys, A Jay on Broadway, and The Katzenjammer Kids. Burroughs Concert co. 14. Shore Acres 16. The Gormans 17. Burks' U. T. C. 18.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Hans Hansen 8; light business; performance rather unsatisfactory. Jack and the Beanstalk 9. Deshon Du Vries Opera co. opened for a week 13 to fair house. Repertoire: La Mascotte, Olivette, Said Pasha, Fra Diavolo, and The Chimes of Normandy. Holden Comedy co. 20-25.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Blondell and Fennessy co. pleased large audiences in The cheerful Idiot, A Jay on Broadway, and The Katzenjammer Kids 6-8. The Gormans in Mr. Beane from Boston drew a fair house 9. Boone, hypnotist, to fair business 13, 14. The Evil Eye 16.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): Robert B. Mantell 11 in Monbars; large house; performance satisfactory. The Heart of Chicago 22.—STEVEN'S OPERA HOUSE (George Higgins, manager): Georgia Minstrels 11, 12 to good business; satisfactory performance.

OSKALOOSA.—MASSONIC OPERA HOUSE (E. M. Fritz, manager): Murray Comedy co. in A Fatal Error 2. Uncle John's in Town 3. Hogan's Troubles 4. and Boone, hypnotist, 6, 7; fair business. The Gormans in Mr. Beane from Boston to good business 10. Tom Edison the Electrician canceled 11. Kinetoscope 15, 16; fair crowds. The Heart of Chicago 26.

CLINTON.—ECONOMIC THEATRE (Kuhns and Thornburg, managers): The Prisoner of Zenda 3; full house; excellent performance. Hans Hansen 13; full house; audience pleased. Darkest America 17. Robert B. Mantell 20. The Gormans 21. Frank Daniels 31.

MARSHALLTOWN.—ODION THEATRE (Ope C. Speers, manager): The Gormans in Mr. Beane from Boston 11; light business; fair performance. Murray Comedy co. 13-18 opened in A Fatal Error to S. R. O.; pleased audience. The Evil Eye 21. Robert B. Mantell 24. The Heart of Chicago 28.

DUBUQUE.—GRAND OPERA HOUSE (William T. Reel, manager): Hogan's Alley 8; fair house. The Prisoner of Zenda 10; good business; excellent audience. Burks' U. T. C. 11; creditable performance; packed house.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Robert B. Mantell in A Secret

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FOR COUGHS AND COLDS

Warrant 9; splendid performance; good house. The Heart of Chicago 19.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): The Heart of Chicago 7; big business; satisfaction given. Under the dome 14. Vitascope 18.

IOWA CITY.—OPERA HOUSE (J. N. Cadden, manager): Hans Hansen 9 gave satisfaction to fair house. Kinetoscope canceled 13, 14. The Gormans 16. Murray Comedy co. 20, 25.

GLENWOOD.—OPERA HOUSE (C. G. Hanson, manager): A Warm Member's failed to appear or give notice. Ben R. Warner in What Happened to Smith 11.

CHARLES CITY.—HILDEBETH OPERA HOUSE (C. H. Shaw, manager): Robert B. Mantell in A Secret Warrant 10; house crowded; pleased audience. The Heart of Chicago 20. Under the dome 27.

CEDAR FALLS.—PARKER'S OPERA HOUSE (Williams and Bassett, managers): Nashville Students 18. Burks' U. T. C. 20.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): W. W. Dayton co. 6, 7; excellent performances; good houses. John Dillon 15.

MCREGOR.—BERGMAN'S OPERA HOUSE (Edward Bergman, manager): John Dillon in Barlett's Road to Seltzerville Apr. 13.

FORT MADISON.—EBINGER GRAND (Elliott Altou, manager): The Three Bostonians 13; fair business. Bobby Gaylor 18. Hans Hansen 20.

RED OAK.—EVANS THEATRE (E. E. Clark, manager): What Happened to Smith 7.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thour, manager): Hans Hansen 21.

GREENFIELD.—WAHREN OPERA HOUSE (E. E. Warren, manager): Dark.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): McSorley's Twins 14.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Sol Smith Russell in Hon. John Grigsby 6 packed the house and "broke all local records" (for the second time at this house this season). Everything was enthusiastically received, curtain calls came after each act, and finally the star was forced to make one of his characteristic speeches, sending every one home happy. The entire co. deserved mention. Alfred Hudson, James Lackaye, William Sampson, and Florence Rockwell seeming to have a shade the best of it. Bobby Gaylor in McSorley's Twins 8 amused a fair audience. The star and James E. McDuff made two excellent and comical stage Irishmen, and the

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The Real Widow Brown 16; large business; performance excellent. A Ragtime Reception 17. Geiger's New York Ladies' Orchestra 18. The Turtle (return) 25. Knickerbocker A. C. manager: 22. For Her Sake 23. The Evil Eye 24. Arnold-Wells co. Apr. 24. A Runaway Girl 13. The Highwayman 15. J. E. Toole co. 15-22. LYCEUM THEATRE (W. M. Drake, manager): Knobs of Tennessee changed date from 11 and gave an excellent performance 9 to a large audience. Vance's Comedy co. 13-15 presented The Limited Mail, Patent Applied For, and The Hidden Hand to fair business; performances good. Natural Gas (return) 17. In Old Kentucky 24. The Sunshine of Paradise Alley Apr. 1. Joseph Greene co. 13-15. Items: Mr. Will had business as manager of Washburn's Minstrels and Leon Washburn has assumed temporary charge. Mr. Washburn will within a short time divide the co. and form two separate organizations, one all white and one all black. Colonel W. M. Morton will retire from the management of the Star Theatre after this season, being desirous of securing a larger field. Mr. Morton has been very successful and has done much to increase the popularity of the Star, working hard to secure attractions that have been greatly appreciated by our amusement loving public. The theatre co. and employees will unite in tendering to Mr. Morton a farewell benefit, to take place some time in April. George W. Jacobs will assume the management of the Star Aug. 1.

PLAINFIELD. STILLMAN MUSIC HALL (Maze Edwards, manager): Washburn's Minstrels 10; excellent performance to large house. His Better Half 14 amused a good audience. A Ragtime Reception (John M. Cooke, manager) had its initial performance 16 to capacity. It proved to be a laughable farce comedy, full of catchy songs and bright dialogue. Gus Pixley, Gilbert Gardner, Henry Laurent, and Charles H. Phillips carried off the honors, while pretty Ella Ray captivated the audience by her clever dancing. The cast also includes Frank Leiden, Eugene Rowley, Kittle Sawyer, Gertrude Ford, Etta Jordan, and Louise Middleton. Anna Northend Benjamin will lecture on the Spanish War 22. The Great Northwest 21. Sawtelle Dramatic co. 27-Apr. 1. Chattanooga 3. Howard Athenaeum Specialty co. 7. Items: C. D. Henry has succeeded J. M. Wall as manager of Washburn's Minstrels. All factories here are running full; their weekly payrolls aggregating over \$25,000. Business has been excellent, and Manager Edwards has to-day one of the best one-night stands in the State.

TRENTON. TAYLOR OPERA HOUSE (A. H. Simonds, manager): Sawtelle Dramatic co. closed a successful week's engagement 11, with Uncle Sam in Cuba. The Village Postmaster 13; delighted a large audience. Under the Red Robe was the attraction 16. The Great Northwest 22. In Old Kentucky 25. John Drew 28. Side Tracked 29. Von Yonson Apr. 1. Santiago local 3. Natural Gas 5. The Bride Elect 7. Pudd'nhead Wilson 8.

NEWTON. OPERA HOUSE (C. K. Foster, manager): Thayer's Minstrels to full house Feb. 15. Mildred Novelties co. (return engagement) 27, 28; medium business; good performances. Fields and Hanson's Minstrels 14; well-filled house; performance fair.

MOBOKEN. LYRIC THEATRE (H. P. Soulier, manager): Steve Brodie in On the Bowery 9; fair business; co. fair. Cuba 10-13; business good; pleased audience. Shadows of a Great City 16-18. Martin's 17. T. C. 19-22. A Guilty Mother 23-26.

RED BANK. OPERA HOUSE (C. E. Nieman, manager): Chattanooga 10; large audience; good performance. Metropolitan Merry Makers gave a good entertainment 5 to fair house. Joseph Greene co. 20-25. The Sunshine of Paradise Alley 29.

ORANGE. MUSIC HALL (Charles E. Dodd, manager): Svengala, hypnotist, 16-18. A Rag Time Reception canceled 16. COLUMBIA THEATRE (John T. Platt, manager): Daniel Sullivan 17, 18.

DOVER. BAKER OPERA HOUSE (William H. Baker, manager): His Better Half co. 15; fine co.; fair house. New York Ladies' Orchestra 20. Fields and Hanson's Minstrels 27.

ASBURY PARK. OPERA HOUSE (W. H. Morris, manager): Chattanooga 11; business and co. good. Local minstrels 16. The Great Northwest 21. The Sunshine of Paradise Alley 31.

ATLANTIC CITY. ACADEMY OF MUSIC (Joseph Fralinger, manager): The Real Widow Brown 13, 14; good performance; fair business. Under the Red Robe 15. Sawtelle Dramatic co. 23-25.

BRIDGETON. MOORE'S OPERA HOUSE (W. J. Moore, manager): The Real Widow Brown 15; large house; entire satisfaction. Cake Walk 18. Joseph Greene co. 27-Apr. 1.

BOONTON. HARRIS LYCEUM (Harris Brothers, managers): His Better Half 16; good business; pleased audience. Fields and Hanson's Minstrels 28.

NEW MEXICO.

LAS VEGAS. DUNCAN OPERA HOUSE (B. C. Pittenger, manager): The Pay Train 11; delighted a large audience. Rose Stillman co. Apr. 10-15.

NEW YORK.

ELMIRA. LYCEUM THEATRE (M. Reis, manager): New York Stars 10 were greeted with deservedly poor business. Howe's Wargraph had good business 10, 11. The Turtle pleased a large house 14. Signor Perugini, Isabelle Evesson, and Marion Bullon did especially good work. The Shen-McAniff Stock co. to good business 13 and 15-18 in a repertoire including What Happened to Bones, The New Fire Patrol, The Man of War's Man, Kidnaped, Southern Chimes, Barred Out, The Success of New York, and Escaped from Sing Sing. Jere McAniff, H. Fletcher Harvey and Lawrence Gratton scored. Specialties were introduced by Joseph T. Barry and Mande Scott. Al. Field's Minstrels 21. Roland Reed 24. The Bride Elect 25. James K. Hackett 27. Jack and the Beanstalk 28. The Heart of Maryland Apr. 3. GLOBE THEATRE (E. L. Johnson, manager): As We See It 13-15; good performance to good business. Wargraph 16-18 and 20-22. Items: It is announced that ground will be broken inside of one month for the Elmira and Watkins electric road. It will be twenty-five miles in length, and will open up five suburban towns. An excellent service for the local theatres is promised. H. J. Sternberg, manager of the Corning Opera House, entertained a party of Elmira newspaper men 16 at a performance by the Kecey-Shannon co. The kindness of the popular manager was greatly appreciated. Samuel F. Kingston, manager for the Kecey-Shannon co., will sever his connection 25. He and his wife will go abroad for a stay of some length. E. B. Jack, the father of Roland Reed's co., was the guest of W. Charles Smith, local manager of the Lyceum 14. Manager Harry Doel Parker is more than pleased with the work of the No. 2 Turtle co.—The Friends of Dan Quinlan, of this city, interlocutor of Al. Field's Minstrels, are preparing to give him a rousing reception 21. The young ladies of Elmira College offer James Whitcomb Riley 20. Elmira Lodge Elks, No. 62, gave a social session 16. Judge S. S. Taylor presiding. The men of the Shen-McAniff co. were among the guests. Much of the credit for the affair was due Charles H. Armitage, city editor of the Telegram.

SCHENECTADY. VAN CUTLER OPERA HOUSE (C. H. Benedict, manager): Francis Wilson in The Little Corporal 9. Natural Gas 11; large audience. The co. was composed of clever people, and Addie Girard was as funny as ever. Alma Chester co. opened for a week 13 in Herminie to a packed house. Miss Chester is a clever actress, and was supported by a good co. Repertoire: The Wages of Sin, Mismatched, At Fort Bliss, Denise, The Cuban Patriot, Nevada, and Herminie. In Old Kentucky 24. The Bride Elect 21. Jack and the Beanstalk 28. James K. Hackett 31. Items: Through the courtesy of Manager O. W. Dibble, of the Alma Chester co., the two local military cos. attended the performance 14 in a body, and were accompanied by a drum corps. Charles McDonald, treasurer at the Van Cutler, is again at his post in the box office after a severe illness.

SYRACUSE. WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): Herbert Kecey and Effie Shannon in The Moth and the Flame pleased good-sized houses 10, 11. The Heart of Maryland 17, 18. Field's Minstrels 22. The Bride Elect 23. The Libertians 24, 25. BASTABLE THEATRE (S. S. Shubert, manager): The stock co. presented The Fatal Card 13-18 in a capable manner; business good. James M. Brophy made his initial appearance as leading man 13, and made a good impression. Robert Brunton's scenic effects were good. One Error 20-25. GRAND OPERA HOUSE (A. A. Graff, manager): G. A. Edes, business-manager; A Milk White Flag was well done 9-11, and drew good crowds. Gus Hill's New York Stars pleased good-sized houses 13-15.

Tennessee's Pardner 16-18. Washburn's Minstrels 20-22. The Waifs of New York 23-25.

ALBANY. EMPIRE THEATRE (Adolph Gerber, manager): La Belle Helene 10 to S. R. O.; performance not satisfactory. Sowing the Wind 14. The Village Postmaster 15, 16. In Old Kentucky 17. The Bride Elect 18. HARMONY LYCEUM (H. R. Jacobs, manager): A Grip of Steel pleased large audiences 9-11. The Heart of Chicago opened to immense business 13. Under the management of Woodward and Voyer Professor Kellar gave an old-time performance of magic to good business 15. The Heart of Chicago will fill out the week. Albania Orchestra concert 20. Weston Stock co. 21-25. ALBANY THEATRE (C. H. Smith, manager): Professor Carpenter, hypnotist, 20-25.

ROCHESTER. BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident-manager; Christopher, Jr., 13-18 before large audiences by the Shubert Stock co. The comedy was interpreted in an excellent manner by Rose Stahl, Caroline Knowles, Meta Maynard, Clara Hathaway, Eugene Ormonds, Ben R. Graham, Will J. Dean, Frank Kemball, John Atwell, and Franklyn Hurleigh. The usual care was exercised in the stage settings. The Jilt 20-25. LYCEUM THEATRE (A. E. Wolff, manager): Frame Concert co. entertained a fair audience 17. Al. G. Field's Minstrels to big house 18. The Libertians 20-22. Willie Collier 23. Items: The Elks' minstrels will be held at the Lyceum Apr. 4.

POUGHKEEPSIE. COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Lillian Russell and an excellent co. presented La Belle Helene 11 to an audience that was well pleased with the performance, notwithstanding the fact that certain of the principals were inclined to jolly. Edna Wallace Hopper, who is well liked here, received much favorable notice. Sowing the Wind 13. Joshua Simpkins 14. Miles Ideal Stock co. 20-25. Items: It is understood that Crockett's Comedians, of this city, will give a performance at Peattie's Academy, Fishkill, N. Y., Apr. 11.

SARATOGA SPRINGS. THEATRE SARATOGA (Sherlock Sisters, managers): Joshua Simpkins 11 to S. R. O.; good performance. In Old Kentucky 16; splendid production; house packed. Kate Claxton 20. Howard Athenaeum Specialty co. 23. Benjamin Merrill 24. Carol Norton 30. Maude Hillman co. Apr. 3-8. BROADWAY THEATRE (Woodward, Voyer and Dowd, lessees and managers; F. W. Dowd, local-manager): Dark.

HORNELLVILLE. SHATTUCK OPERA HOUSE (S. Ossoski, manager): Isham's Octoroons delighted large audiences 11. Next Door 20. Items: Sidney Ossoski will sail for Germany early next month, where he will enter one of the large universities, taking a special course of study. Charles A. Bird, formerly manager of the Shattuck, is in Rochester, N. Y., this week—the guest of the Sidons who are filling an engagement at the Academy of Music.

MIDDLEPORT. A BREZY TIME (Hinchey and Vary, managers): A Brezy Time to fair house 4; pleased audience. Schubert Glee Club 9; crowded house; excellent entertainment. Tennessee's Pardner 15 to S. R. O., breaking the local records for attendance and receipts. Co. and play gave best of satisfaction. Ariel Ladies' Quartette 23. The Real Widow Brown (return date) 27. Items: Lent does not affect the excellent business of this theatre.

UTICA. OPERA HOUSE (Sam S. Shubert, manager): The Pasquall Concert co. pleased a full house 9. The Wheel of Fortune drew a fair audience 10. Manager Phillips decided to close after the Utica engagement, at least until after Lent. Co. left for New York. In Old Kentucky packed the house twice 11. Kellar pleased a large audience 14. The Heart of Chicago 23, 24. Al. G. Field's Minstrels 25. The Libertians 28.

AMSTERDAM. OPERA HOUSE (George McClumpha, manager): In Old Kentucky 14. Three hours after the opening of sale the house was sold out. The S. R. O. sign had to be taken down a half hour before the curtain rose. The play was very satisfactory presented. Harder and Lansing's animated pictures (local) 18. Alma Chester co. 20-25. Al. G. Field's Minstrels 29.

BINGHAMTON. STONE OPERA HOUSE (J. P. E. Clark, manager): Maude Hillman co. closed a good week's business 11, and gave satisfaction. A Hidden Past, Special Delivery, Lady Audley's Secret, The Rough Diamond, The Clipper, Lights and Shadows, The Broker's Daughter, A Scrap of Paper, Charity Jess, and Among the Pines were presented. Kellar pleased a large house 13. Miles Stock co. 20-25.

PEEKSKILL. DEWEY OPERA HOUSE (F. S. Cunningham, manager): Wolford-Sheridan Stock co. 13-15. Repertoire: Stricken Blind, The Brand of Cain, Camille, Shadows of a Great City, and Circumstantial Evidence; light business. Washburn's Minstrels 16; good show; good house. New England Opera co. 17, 18. In Old Kentucky 22.

WATERTOWN. CITY OPERA HOUSE (E. M. Gates, manager): In Old Kentucky 10; fair house; co. good. Especial mention should be made of Elsie Biker as Madge. Lorraine Hollis co. opened engagement with Camille 15. Miss Hollis is good, but the rest of co. weak. Roland Reed 21. The Heart of Maryland 23.

AUBURN. BURTON OPERA HOUSE (E. S. Newton, manager): American Theatre co. closed a week's engagement 11; good business. The Turtle drew a fair house 13. The Kecey-Shannon co. presented The Moth and the Flame to a crowded house 14; co. excellent. Howe's Wargraph 16-18. Roland Reed 20. Field's Minstrels 21. The Heart of Maryland 22.

LYONS. MEMORIAL HALL (Mills and Ohmann, managers): A Brezy Time 11; satisfactory performance. Agnes Wallace Villa in The World Against Her 14 pleased a fair audience. Items: Professor Carrollo, the new pianist, is giving the best of satisfaction.

MIDDLETOWN. CASINO THEATRE (Loa and Hathway, managers): Fields and Hanson's Minstrels 11; fair house; poor performance. A Grip of Steel 14; poor house; first-class co. Manhattan Vaudeville Entertainers 16. Clair Pattee and Russell Stock co. 20-25.

PENN YAN. YATES LYCEUM (George M. Lowm, manager): Pasquall Concert co. 9; good performance. A Brezy Time 16. Al. Field's Minstrels 23. Items: Under the new management the name of the Sheppard Opera House has been changed to Yates Lyceum.

YONKERS. MUSIC HALL (W. J. Bright, manager): Himmie's Ideas 13-18. The Stage New York, The Planter's Wife, The Great Northwest, North and South, The Devil's Web, The Golden Giant Mine, Fanchon the Cricket, and Cuba Libre; co. average; good houses. In Old Kentucky 23.

BATAVIA. DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Tommy Shearer co. opened for a week to good business 13. Plays presented: Only a Farmer's Daughter, Dangers of a Great City, A Coal Black Lady, The Black Flag, Cyrano de Bergerac, Vagabond Life, and A Waif of the Mines.

CORNING. OPERA HOUSE (H. J. Sternberg, manager): Isham's Octoroons pleased a fair house 9. Herbert Kecey and Effie Shannon presented The Moth and the Flame to large audience 15; satisfactory performance. Marion Abbott was very well received by her many Corning admirers. Roland Reed 23. A Stranger in New York Apr. 6.

ODDENSEBURG. OPERA HOUSE (Charles S. Hubbard, manager): Lorraine Hollis co. 6-11; good performance. Repertoire: Forget Me Not, Where's My Wife, Camille, and A Duel of Hearts. Bert Cote in The New Boy 15; large and pleased audience. A Milk White Flag 20.

ONEIDA. MUNROE OPERA HOUSE (Smith and Preston, managers): Howe's Wargraph 14; good house. The best exhibition of moving pictures ever seen here. A fair audience saw Agnes Wallace Villa in The World Against Her 15; performance seemed to please. The Gay Manhattan 22.

GLOVERSVILLE. KASSON OPERA HOUSE (A. L. Covell, manager): The biggest drawing card of the season was In Old Kentucky that filled the house to overflowing 13; receipts \$718; co. excellent. Callahan's Faust 17, 18. Meyers-Levyburne co. 20-25. Field's Minstrels 27.

DUNKIRK. NELSON'S OPERA HOUSE (R. C. Lawrence, manager): The Dawn of Freedom 11; fair house; fair performance. Isham's Octoroons 15; top-heavy house. Items: Edmund Mulcahy, of Francis Wilson's co., spent 12 with his mother here.

FISHKILL-ON-HUDSON. ACADEMY OF MUSIC (Clark and Peattie, managers): Charlotte Severson co. 9-11; poor business; performances fair. New England Opera co. 16; good house; good co. Rachelle Bonard 20-25.

ITHACA. LYCEUM (M. M. Gutstadt, manager): The Moth and the Flame pleased a full house 9. The

Bride-Elect 24. The Libertians 27. James K. Hackett 28. Jack and the Beanstalk 29. John Drew 31.

HUDSON. OPERA HOUSE (Frank F. Keils, manager): The Heart of Chicago 11; large house; strong sensational melodrama with good scenic effects. Joshua Simpkins 13; good co.; crowded house. Washburn's Minstrels 17.

OSWEGO. RICHARDSON THEATRE (J. A. Wallace, manager): In Old Kentucky 9; full house; pleasing as usual. Kecey-Shannon co. in The Moth and the Flame 13; satisfied a large house. The Heart of Maryland 22. Washburn's Minstrels 24. White's Faust 28.

GENEVA. SMITH OPERA HOUSE (F. K. Hardison, manager): Natural Gas 10; good performance; fair houses. Howe's Wargraph 13; interesting entertainment; good business. As We See It 17. Field's Minstrels 20. The Heart of Maryland 24.

TROY. GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Steve Brodie in On the Bowery 13-15; good business. The Village Postmaster 17, 18. The Bride Every one pleased. In Old Kentucky 15. S. R. O. 20. A Guilty Mother 21, 22. RAND'S OPERA HOUSE: Dark.

KINGSTON. OPERA HOUSE (C. V. Du Bois, manager): Gibney-Hoeftler Stock co. 13-18 in Angie the Country Girl, The Black Flag, The Dancing Girl, and Camille first half of week; large audiences; satisfaction given. In Old Kentucky 21.

NEWBURGH. ACADEMY OF MUSIC (F. M. Taylor, manager): Shea-McAniff Stock co. closed a successful week 11. The Village Postmaster to big audience 14. Joshua Simpkins 15; packed houses. New England Opera co. 20-25.

CORTLAND. OPERA HOUSE (Wallace and Gilmore, managers): The Dawn of Freedom 9; small house. New York Stars 11; good business; satisfaction given. Tennessee's Pardner 20. A Brezy Time 22. Faust 28.

GLENS FALLS. OPERA HOUSE (F. E. Pruyt, manager): Joseph Callahan in Faust 8, 9; good business; audiences pleased. Joshua Simpkins 10; S. R. O. 20. Every one pleased. In Old Kentucky 15. S. R. O. 20. Satisfactory performance. Tennessee's Pardner 21. ONEONTA. NEW THEATRE (W. D. Fitzgerald, manager): Pasquall Concert co. pleased a good house 10. A Grip of Steel 13; good business; audience pleased. Maude Hillman co. 20-25.

PLATTSBURGH. THEATRE (Edwin G. Clarke, manager): Boston Ladies' Military Band was highly appreciated by a large audience 10. A Milk White Flag 15. Ariel Ladies' Quartette Apr. 5.

OWEGO. WILSON OPERA HOUSE (J. H. Beaumont, manager): Gus Hill's New York Stars 10; good audience; giving satisfaction. A Brezy Time 21. White's Faust Apr. 4.

CANANDAIGUA. GRAND OPERA HOUSE (S. C. McKechnie, manager): A Brezy Time 13; good business. Finnegan's Fortune (local) 17. Frame Concert co. 18.

OLEAN. OPERA HOUSE (M. W. Wagner, manager): The Dawn of Freedom 13 pleased a small audience. Isham's Octoroons 14; fair house. Next Door 17. The Real Widow Brown Apr. 1.

JAMESTOWN. SAMUELS' OPERA HOUSE (M. Reis, manager): Natural Gas 6; good house. The Dawn of Freedom 14; fair house. Brotherton Royer 15 in Next Door; fair house. Al. G. Field's Minstrels 16.

LOCKPORT. HODGE OPERA HOUSE (Knowles and Gardner, managers): Tennessee's Pardner 14 to fair business. The Heart of Maryland 20.

WELLSVILLE. BALDWIN'S THEATRE (E. A. Rathbone, manager): Isham's Octoroons 10; satisfactory performance; business light. Next Door 18.

WAVERLY. OPERA HOUSE (J. K. Murdoch, manager): New York Stars 8; large and pleased audience. A Brezy Time 18.

LITTLE FALLS. CRONKHITE OPERA HOUSE (W. H. Cronkhitte, manager): The World Against Her 16.

CONHOES. NATIONAL BANK HALL (E. C. Game, manager): Dark.

ELLENVILLE. MASONIC THEATRE (E. H. Munson, manager): Dark.

WARSAW. OPERA HOUSE (E. E. Baker, manager): Passion Play pictures 11; poor business.

NORWICH. CLARK OPERA HOUSE (L. B. Bassett, manager): Dark.

RONDOUT. LISCOMB OPERA HOUSE (George G. Liscomb, manager): Dark.

NORTH CAROLINA.

CHARLOTTE. OPERA HOUSE (Nat Gray, manager): Godfrey's British Guards Band 10; S. R. O.; audience delighted. Eunice Goodrich co. 13-15 in Fanchon the Cricket, Wanted—A Husband, Phillis the Little Quaker, and Bobolink the Tom Boy; good business; performances fair.

RALEIGH. ACADEMY OF MUSIC (R. C. Rivers, manager): Godfrey's British Guards Band 17. Items: Manager Rivers has made arrangements for special rates from nearby towns for patrons of the Academy.

FAYETTEVILLE. OPERA HOUSE (Will C. Dodson, manager): Murray and Mack in Finnegan's Ball 18. A Brezy Time 20.

NORTH DAKOTA.

FARGO. OPERA HOUSE (C. P. Walker, manager): Frank Daniels in The Idol's Eye 8; largest business of the season; receipts, \$941.25. The opera and co. enthusiastically received. A Midnight Bell 13. Who Is Who 16. John Griffith 21. Lewis Morrison 28. Sousa's Band 31. Items: The gross receipts of Frank Daniels at Manager Walker's Winnipeg Grand Forks, and Fargo theatres—four days in all—were \$4,454, the largest business of the season.

ALSON BRITAKER. GRAND FORKS. METROPOLITAN THEATRE (C. P. Walker, manager): On the Suwanee River was presented to small house 6; performance well received. Jack Ferguson and Stella Mayhew were especially good. Frank Daniels in The Idol's Eye broke the season's record; receipts, \$857; entire cast good. A Midnight Bell 15. Who Is Who 17. John Griffith 21. Sousa's Band 28. Lewis Morrison 30.

JAMESTOWN. OPERA HOUSE (F. Secombe, manager): A Midnight Bell 11; fine performance; good house. Who Is Who 15.

GRAFTON. GRAND OPERA HOUSE (W. W. Robertson, manager): On the Suwanee River 9; fair audience; co. excellent.

OHIO.

TOLEDO. VALENTINE THEATRE (L. M. Boda, manager): Otto Klives' business manager; Otis Skinner in Rosemary 9; slim house. Mr. Skinner was well supported and the audience was most enthusiastic. The few that attended the two concerts given by the Banda Rossa 11 heard some excellent music. Willie Collier in The Man from Mexico 13-15 to good business. Although Collier's support is not as good as formerly, the star and his accomplished wife could almost carry the play alone. BURT'S THEATRE (Frank Burt, manager): The Girl from Paris, booked for 12-15, opened to the usual Sunday night crowd. Three members of the co., Alexander Clark, J. C. Marlowe, and Olive Wallace, failed to arrive from Cincinnati. Their parts were taken by understudies with very bad results. When Mr. Burt found it was an impossibility to get the missing members here he canceled the engagement and the house was closed 13-15. PEOPLE'S THEATRE (C. F. Stevens, manager): O'Hooligan's Wedding filled the house 9-11. The farce had a dash and go that seemed to please the patrons. A number of good specialties were introduced. Dewey the Hero of Manila, of which John A. Fraser is the author and producer, to good business 13-18. From the leading episodes of the late unpleasantness with Spain has been made an old-fashioned melodrama. Items: The Girl from Paris co. closed here. The members applied to the mayor for relief, but were refused. John Bolan, well known to the profession, guaranteed their hotel bill and the sale of four bicycles under the unfortunate circumstances about \$2 a piece. The seventh anniversary of the marriage of Mr. and Mrs. Willie Collier (Louise Allen) occurred 14. Mrs. Collier presented her husband with a beautiful set of pearl shirt studs. Mr. Collier's play, Mr. Smooth, will receive its first presentation at Trenton, N. J., Apr. 13.

C. M. EDSON. DAYTON. GRAND OPERA HOUSE (Harry E. Feicht, manager): Dark. W. H. Crane canceled 21. PARK THEATRE (Harry E. Feicht, manager): McDoodle's Flats 9-11; excellent business throughout; the comedy gave undoubted satisfaction. Joseph Hart Specialty co. 12-14. S. R. O.; beyond question the best specialty co. that has ever appeared in our

city. Lavender and Thompson, Yorke and Adams, M. Rudinoff, Joseph Hart and Carrie De Mar, and the Van Aukens were prime favorites. Items: Ned Pease, of this city, left for New York 9 to join Mrs. Leslie Carter in Zaza—Manager and Mrs. Feicht returned from a visit to Chicago 12.

J. W. WEIDNER. URBANA. MARKET SQUARE THEATRE (H. H. Williams, manager): A. L. Wilkins, acting manager; Local minstrels 17. Uncle Josh Spruceby 21. Fabio Romani 27.

MASSILLON. NEW ARMYORY (G. C. Haverstack, manager): A Night at the Circus 8; fair performance; large audience. Dr. Francis Walker 10 in song recital to crowded house. Banda Rossa 13; fine concert; fair house. A Jolly Night 15. She Would Be a Widow local 18. Pickett's Comedians 23. Back on the Farm 29. Leiland T. Powers Apr. 3. O'Hooligan's Wedding 14. BUCHER'S OPERA HOUSE (George H. shaft, manager): The Drummer Boy of Shiloh (local) 8-10; good houses. R. J. Erwood Stock co. 20-25.

MANSFIELD. MEMORIAL OPERA HOUSE (E. R. Endly, manager): Waite's Comic Opera co. 6-11; crowded houses. Repertoire: The Chimes of Normandy, The Two Vagabonds, La Mascotte, The Bohemian Girl, Said Pasha, Paul Jones, The Mikado, Pinafore, Cavalleria Rusticana, and Olivette. Co. first class. Joseph W. Smith, Julia Gifford, Louise Moore, Mayme Taylor, and C. Amussen were favorites. Jack and the Beanstalk 21. A Bunch of Keys 23.

MARIETTA. AUDITORIUM (M. G. Seipel, manager): Robert Downing 13 in one act each from The Gladiator, Ingomar, and Paris in 1793; good audience; fine attraction. Remember the Maine 17. A Night at the Circus canceled. LYCEUM COURSE: Louise Brehany Concert co. 11; fair audience; good performance. Will Carleton 18. L. M. Luchs, manager: Si Plunkard 21. Hoyt's A Bunch of Keys 31.

SALEM. GRAND OPERA HOUSE (Charles E. Holton, manager): Human Hearts 10; big house. O'Hooligan's Wedding pleased a good house 14. My Friend from India filled the house 14. War pictures 16. Finnegan's 400 17. Zola 18. Robert Downing 21. Items: Charles F. Thomas, formerly connected with theatres at Kansas City, Mo., has taken the management of a hotel here.

YOUNGSTOWN. OPERA HOUSE (Eugene Rook, manager): Tennessee's Pardner 11; fair house. King Dramatic co. 13-18 opened to big house. Repertoire: Hands Across the Sea, Faust, The Power of the Press, Monte Cristo, The War of Wealth, Carmen, The Cotton King, The Cherry Pickers, The Two Orphans, and The Last Stroke. Pudd'nhead Wilson (return) 24. Jack and the Beanstalk 25.

ST. MARY'S. GRAND OPERA HOUSE (H. G. McLain, manager): Other People's Money 13 pleased a small house. A Bunch of Keys in Boston Lyric Opera co. 31. PEOPLE'S THEATRE (C. K. Knap, manager): The Missouri Girl 11 to large house; audience pleased. The Little Dunkardess 17. A Stranger in New York 25.

ALLIANCE. OPERA HOUSE (Norton and Shultz, managers): Tennessee's Pardner 10; good business; satisfaction given. A Jolly Night pleased a fair audience 11. Pudd'nhead Wilson 23. Van Dyke and Eaton co. 27-Apr. 1. CRAVEN'S OPERA HOUSE (M. E. Whelan, manager): Banda Rossa 14; fair business; delighted audience. Robert Downing 20.

LORAIN. WAGNER OPERA HOUSE (Charles Knapp, manager): Huntley Jackson Stock co. 9-11 played The Tornado, The Fast Mail, and The World; best houses; best of satisfaction. A Night at the Circus 13; poor performance. Large audience. Oberlin College Glee Club 14; fair business and satisfaction.

NAPOLÉON. OPERA HOUSE (B. B. Bitzer, manager): Eldon's Comedians week of Feb. 27-4, presenting Ziz, A Country Sweetheart, Swan Swanson, Cyclone, My Mother-in-Law, Ten Nights in a Barroom, and The Slums of Greater New York to capacity; excellent co. A Country Merchant 6; fair business. O'Hooligan's Wedding 14; fair and pleased audience.

NEWARK. AUDITORIUM (J. B. Rosebraugh, manager): Van Dyke and Eaton co. week 6-11. Repertoire includes Fate, Woman Against Woman, His Last Chance, The Gutta Serena Girl, and A Noble Outcast; business fair. Daniel Sully 10. Uncle Josh Spruceby 17. Remember the Maine 18. Jack and the Beanstalk 21.

SPRINGFIELD. BLACK'S OPERA HOUSE (Charles Bruner, manager): Other People's Money 9; fair business. Si Plunkard 10; S. R. O. Darkest Russia 13; good performance; fair business. Daniel Sully 15. Rice and Barton's Gaiety co. 17, 18. Pudd'nhead Wilson 20. The Dawn of Freedom 22. The Little Dunkardess 25.

CANTON. THE GRAND (M. C. Barber, manager): The Heart of Maryland 7 pleased a large audience. Banda Rossa 13; small audience; satisfactory concert. Murray and Mack in Finnegan's 400 15; fair business. The Missouri Girl 18. A Stranger in New York 22. Jack and the Beanstalk 23.

ZANESVILLE. OPERA HOUSE (R. D. Schultz, manager): The Heart of Maryland 4 filled the house; excellent performance. Digby Bell in Joe Hart, Gentleman, 9; business and co. good. Daniel Sully in O'Brien the Contractor 17. A Stranger in New York 21.

KENTON. DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): McDoodle's Flats gave satisfaction to large audience 7. Mr. and Mrs. Alexander Hume, spiritualists, entertained a large audience 9. The Missouri Girl 14. Rice and Barton's Gaiety co. 16.

AKRON. GRAND OPERA HOUSE (W. F. Stickles, manager): My Friend from India 13; co. very good; crowded house. Finnegan's 400 14; co. pleasing; S. R. O. McDoodle's Flats 20. Items: William Freer, formerly of Si Plunkard, now leads orchestra of Finnegan's 400.

EAST LIVERPOOL. NEW GRAND (James Norris, manager): Tennessee's Pardner (ushers' benefit) 9 to capacity. Van Dyke and Eaton co. opened for a week 13, presenting A Noble Tramp, His Last Chance, and Fate or Woman Against Woman to good business.

SANDUSKY. NIELSEN OPERA HOUSE (Charles Buetz, manager): Digby Bell in Joe Hart, Gentleman, pleased a large audience 10. Edwin Mayo in Pudd'nhead Wilson (return engagement) packed the house 14; every one delighted. West's Minstrels 22. Side Tracked 25

13. The Missouri Girl 22. What Happened to Jones Apr. 13.

CARROLLTON.—GRAND OPERA HOUSE (Kemerer Brothers, managers): Professor Gardiner hypnotist 13; fair performance; small house.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Daniel Sully in O'Brien the Contractor 14 pleased; good house.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Passion Play pictures to good business 14. The Girl from Paris canceled. Down on the Farm 2.

STUBENVILLE.—OLYMPIA THEATRE (Frank J. Watson, manager): Aiden Benedict in Fabio Roman 14; large and pleased audience.

HAMILTON.—GLOBE OPERA HOUSE (Connot and Smith, managers): Banda Rossa 20. Uncle Joel Spruceby 22.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): A Night at the Circus 14; large and disappointed audience.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Rice and Barton's Gaiety co. 17. Pudd'nhead Wilson 17.

NEWCOMERTOWN.—CITY OPERA HOUSE (Yingling Brothers, managers): Fabio Roman 17. Local minstrels 20.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): Si Plunkard co. 14. Fabio Roman 30. Keystone Dramatic co. Apr. 3-8.

BUCKEYS.—VOLLRATH OPERA HOUSE (V. F. Chesney, manager): Murray and Mack in Finnegan's 4009; good business.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Si Plunkard 15. Pudd'nhead Wilson 21.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Mrs. McNeill, manager): Robert Downing 18. Fabio Roman 24.

MIDDLETOWN.—SORG OPERA HOUSE (Q. C. Buckles, manager): Dark.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): Oberlin Glee Club 31.

UPPER SANDUSKY.—OPERA HOUSE (V. H. Gibson, manager): Boston Lyric Opera co. 22.

CALDWELL.—OPERA HOUSE (J. Henry Friedman, manager): Back on the Farm 24.

TIFFIN.—NORLE'S OPERA HOUSE (C. F. Collins, manager): Eldon's Comedians opened for a week 13.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Mahara's Minstrels 8; large and appreciative audience. Forrest's U. T. C. 9; good business; performance fair.

PERRY.—OPERA HOUSE (Delaney and Wads worth, managers): Nels Nelson 4; good house; performance poor. De Forrest's U. T. C. 6; big house. Good co. Mahara's Minstrels 10.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Mahara's Minstrels 6; good business. De Forrest's U. T. C. 8; small attendance.

OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): Nance O'Neil in The Jewess 9; fair business; performance good.

LA GRANDE.—STEWART OPERA HOUSE (D. H. Stewart, manager): Remember the Maine 14.

PENNSYLVANIA.

MAHANAY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Barney Ferguson in McCarthy's Mishaps drew his usual well-filled house 13. Mr. Ferguson and his associates are as funny and entertaining as ever, but the play needs to be brought more up to date. A Rag Time Reception 18.

HERSKER'S OPERA HOUSE (James Hersker, manager): Hobson's U. T. C. drew a topheavy house and gave a performance of very little merit 10. The Broadway Girl was a good bait in attracting a large audience 11. The entertainment consisted of good and poor specialties. White's Faust gave satisfaction to a fair house 15. The co. was strong, while the scenic effects were all that could be desired. Howard Athenaeum co. 18.

ITEMS: The Invincible Minstrels have been organized in this city, and are rehearsing at the Grand Opera House. The Hickory Farm will be presented by Pottsville amateurs at Centennial Hall 18. Howard Barton, a vaudeville artist from Philadelphia, visited friends here 14. Business is improving and the theatres are doing a steady, fair business.

HAZLETON.—GRAND OPERA HOUSE (Markley and Appell, lessees): Ben J. Lander, manager; The Myers-Leyburne co. drew large houses 9-11, and gave satisfaction in The Two Orphans, The Burglar, After Seven Years, and The Black Flag. Little Irene Myers is the most versatile child actress that has yet appeared here. Mitchell's All Star Players opened their engagement 13 to packed house, producing The Galley Slave. Repertoire also included The Middleman and Why Jones Left Home; good business. Specialties were introduced by the Pecks, the Major Sisters, and Parkinson and Horne. Hobson and Co.'s U. T. C. 14; fair house; poor performance. Howard Athenaeum co. 17. Murray and Mack 24. Thayer's Cake Walkers 21. 22. Yon Yonson 30.

ITEMS: Charles Leyburne will next season head a co. of his own. The local stage hands will shortly produce The Octoroon for their annual benefit. Manager Lander is making arrangements with the Brownie Opera co. for a benefit entertainment for the Red Men, of which he is a member. Owing to a change of route The Telephone Girl canceled its return date here 22. Professor William Reig, leader of the Hazle Orchestra, was called to Wilkes-Barre on account of the death of his brother, a violinist at one of the Binghamton theatres. The electric railway managers of the eastern section of the State will hold a meeting at Harrisburg to arrange for a circuit of entertainment parks. Hobson and Co.'s U. T. C. closed its season here 14. Manager M. H. Welsh will open his circus season at Lancaster, Apr. 15.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): A Stranger in New York held two large audiences in the throes of laughter 9. Thayer's Vaudeville and Cake Walk co. 10, 11; good attendance. The entertainment was unique in its nature and especially funny. Katherine Rober, with a good repertoire and a co. that averages with the best, has been doing good business 13-18 in The Deacon's Daughter, The Great Clemence Case, The Great Diamond Robbery, A Murder Mystery, Little Miss Nobody, The Bachelor's Three Twins, The Lady of Lyons, She Couldn't Marry Three, and Camille. Howard Athenaeum co. 20. Godfrey's British Band 21. James Whitcomb Riley 22. At Piney Ridge 23. New York Stars 24.

ITEM: Camp Meade, adjoining this city, will be reopened to receive the soldiers that are returning from Cuba, and there will be at least eight thousand soldiers in the camp. This fact has determined the local management to protract the season well into the Summer months.

SCRANTON.—LYCEUM (Burkholder and Reis, managers): The Sunshine of Paradise Alley 10 gave satisfaction to fair house. Kellar, the magician, 11 to good-sized and delighted audiences. The Turtle 15 to capacity of the house.

ACADEMY OF MUSIC (Burkholder and Reis, managers): Pitman Stock co. 12-18 presented to fair business La Belle Marie, The Red Cross Nurse, The Electrician, Article 48, The Lost Paradise, The Fortune Hunter, and Queenie. Anna E. Davis and Frederick Herzog assumed the leading roles and interpreted them in a finished manner. Good specialties were introduced by Baby Cecil, Harry A. Rose, Marie Lincoln, and the Glackers. A Rag Time Reception 20-22.

ITEM: Charles Hamilton, the doorkeeper at the Academy, who has been away with the Thirteenth P. V. I. for eleven months, is once more in his old position.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Egypta, with local talent, proved a great success pecuniarily and artistically 10, 11. Bennett and Moulton co. made their first appearance here and did large business 13-18. Repertoire: Darkest Russia, A Daughter of the South, My Partner, Mr. Barnes of New York, McKenna's Flirtation, Bonnie Scotland, My Mother-in-Law, The Ways of the World, and For Cuba's Cause. The specialties of Dan Simmons and of James F. Kelly and Dorothy Kent were features. The Sunshine of Paradise Alley 20. Howard Athenaeum co. 22. The Telephone Girl 23. At Piney Ridge 24. The Highwayman 25. Miles Ideal Stock co. 27. Apr. 1.

ORANGE STREET OPERA HOUSE (W. O. Frailey, manager): James Whitcomb Riley gave a reading to a large audience.

CARLISLE.—NEW OPERA HOUSE (Markley and

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MUSIC (John D. Mishler, manager): Under the Red Robe 10.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (J. O. Champion, lessee and manager): Decca Concert co. 10 did not appear. Indian Band concert 17. Passion Play 24. Boston Star Repertoire co. Apr. 3-8. Johnstone Comedy co. 17-22.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Brothers Royer in Next Door 11; good business; performance very good. French Folly 13; satisfactory house; co. fair. The Ottumwas 15; S. R. O.; best of satisfaction. Tommy Shaver co. 20-25.

GREENSBURG.—KEAGY'S THEATRE (R. G. Curran, manager): O'Hooligan's Wedding pleased a large audience Feb. 25. A Texas Steer 16. Robert Downing 17. Daniel Sully in Uncle Bob 24. Town Topics (return engagement) Apr. 20.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Brothers Royer in Next Door 9; fair performance; full house. Charles Cowles in A Country Merchant (return date) 13; performance good. French Folly co. 16.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): His Better Half 13; poor business; poor performance. Local minstrels 16, 17; S. R. O.; good performances. The Turtle 20. The Telephone Girl 21. The Sunshine of Paradise Alley 25.

KANE.—LYCEUM THEATRE (A. B. Cohn, manager): French Folly co. 11; S. R. O. Guy Brothers' Minstrels 13; good show; large audience.—AUDITORIUM (G. H. Verbeck, manager): Wilson Theatre co. 10, 11 failed to appear. Elks Fair Apr. 10.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Courtney Morgan co. 9-11 in Railroad Jack, Wanted—A Wife, and Fun on the Farm; fair business.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Darktown Swells 15; performance good; fair house.—ASSEMBLY BUILDING (Davis Beaumont, manager): The Real Widow Brown 18.

TAUCH CHUK.—OPERA HOUSE (Robert Heberling, manager): McCarthy's Mishaps 10; a medium house; performance excellent. Thayer's Cake Walkers 20.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Under the Red Robe 14. James Whitcomb Riley 17. Projectoscope 18. British Guards Band 21. Camille D'Arville 24.

HANOVER.—GRAND OPERA HOUSE (J. Percy Barnett, manager): Decca Operatic co. 9 failed to appear.

(Continued on page 23.)

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LETTERS TO THE EDITOR.

FROM A SONG WRITER.

MILWAUKEE, March 10, 1899.

To the Editor of The Dramatic Mirror:

SIR.—For many years I have been reading in the dramatic as well as other papers of the different singers who lay claim to popularizing my song, "After the Ball." Now, as I am the author of that song, I ought to know who popularized it. In the first place it never was any single person, as any composer or music publisher will attest to the fact that it takes a great many singers to popularize a song, and it must be sung in all parts of the United States for many months before it can make a genuine hit. That any single person popularized this song is simply ridiculous. The first programme I received containing the name of the song was from Helene Mora, playing an engagement at Hyde and Behman's, Brooklyn, in December, 1892. On the same day I received a letter from Providence, R. I., which contained a programme from Annie Whitney, who was also singing that song. In March, 1893, four months after the above singers sang the song, Hoyt's A Trip to Chinatown played the Bijou Theatre, Milwaukee, Wis., and James Aldrich Libbey put the song on in this city and of course made a hit with it, as other singers had. Although many have been under the impression that Mr. Libbey was the first singer of the song, I did not care to contradict the idea, for the reason that there was no necessity for so doing. But I am in receipt of hundreds of letters from professional friends throughout the country who wish me to state who was the first singer of that song. I would also state that Dick Jose, Raymond Moore, May Howard, and Will Windom were all instrumental in popularizing this song at the time of its publication.

Yours respectfully,
CHARLES K. HARRIS.

MR. MCCANN'S EXPERIENCE.

NEW YORK, March 14, 1899.

To the Editor of The Dramatic Mirror:

SIR.—I see by THE MIRROR to-day that Augustus Thomas is at work upon a new play, entitled Arizona, to be produced in June. Years ago I wrote a scenario of 7,000 words, 30 pages, of a play called Arizona. Elizabeth Marbury gave it to Oliver Byron to read. Mr. Byron sent for me and we talked it over, but we never came to terms. Then I read it to George J. Appleton and Louis Barrett, and they took it to Chicago, to Mr. Goodwin, thinking it would suit Mr. Goodwin from the ground up. A long time after, I got it back from Mr. Appleton, as "Mr. Goodwin had no time to read it." That was certainly five years ago. The description of The Cowboy and the Lady, by Mr. Clyde Fitch, which I also read in to-day's MIRROR, in the letter of its Philadelphia correspondent, tells me that a part of Mr. Fitch's play is very like my Arizona. This is written in no spirit of complaint, for ideas are in the air—of clubs, but merely to make it known that coincidences prevail. I read W. A. Brady an elaborate scenario one day, and he offered me \$2,500 for the play. I offered it to him for \$1,000 and a small royalty. He wouldn't accept my offer, and I would not sell outright. A year after that the best of my play was embodied in a play, under Mr. Brady's management, produced at the Academy of Music, written by Mr. Clay Greene. Silently yours,
JOHN ERNEST MCCANN.

DIED IN ALASKA.

George T. Ulmer, who, up to within the past five years, was a well-known figure in the theatrical world, died on March 1, at Juneau, Alaska, of pneumonia. Mr. Ulmer was born at Rockland, Maine, in 1848, and thirteen years later, at the beginning of the war, enlisted as a drummer boy in the Federal army. He served in that capacity through the war and is said to have been the youngest member of the Grand Army of the Republic. In 1868 he joined the stock company at Sely's Theatre, Boston, which at that time numbered among its members many celebrities, and while there developed considerable talent for character acting. Coming to New York, he joined the stock company at Wallack's, and later became a member of Augustin Daly's company. At both places he originated a number of roles with success. For several years Mr. Ulmer managed the starring tour of his wife, Lizzy May Ulmer, in Dad's Girl and Andy Blake. Subsequently he himself starred through the country in Colonel Sellers and For Congress. His last appearance in New York was at the Harlem Opera House, where he played the leading part in his own drama, The Volunteer. About eight years ago Mr. Ulmer retired from the stage and engaged in newspaper work. At the time of his death he was the editor of The Dyce Trail, published at Dyce, Alaska. On Feb. 24, he was stricken with pneumonia, and five days later, with his son at his bedside, he passed away. The Elks, of which body Mr. Ulmer was a member, took charge of the funeral. The dead actor leaves behind him his wife, who resides in this city, his son, George Ulmer, and several brothers, who live in different parts of the United States.

OBITUARY.

Leonora Alma Stanley died in London, England, on March 18, of consumption. Born at St. Heller's, Jersey, Oct. 26, 1860, she was a daughter of Stuart Stanley, captain in the body-guard of the Mexican Emperor Maximilian. Her stage debut occurred in December, 1873, at Hull, England, in a Cinderella pantomime. Engagements followed at Cremorne Gardens in Black-Eyed Susan and The Rose of Auvergne; she appeared at the London Gaiety Theatre, to which she returned in 1876, after playing at the Philharmonic Theatre, Sanger's, and the Olympic. Her great beauty and sweet voice attracted much attention, and her performances in Little Don Cesar and Little Doctor Faust at the Gaiety won many admirers. In 1880 she came to America, having first toured England, and opened at the Fourteenth Street Theatre in this city on Sept. 13, 1880, as Pasquella in Carmen, with M. B. Leavitt's burlesque company. She returned to England in 1884, appearing at the London Adelphi in The Streets of London; at the Novelty in Nita's First and Lallah Rookh, and at the Alhambra as understudy to Fanny Leslie in The Beggar Student. She then revisited America for a brief period, returning to London in 1886 to join Kate Vaughan's Comedy company. In 1888 she was seen as Cattarina in Pepita at Toole's Theatre, and as Aphrodite in Atalanta at the Strand. In 1889 she played Stella Washington in The Two Johnnies at the Comedy, Paquita in Esop's Fables, and Faustine in Faustine's Love at the Strand, and Rebecca in Pink Dominoes at the Comedy. In 1890 she was the Mrs. Grumley in Domestic Economy at the Comedy, Mrs. Horton in Dr. Bill, succeeding Fanny Brough, and Esther de Seleny in The Struggle for Life, at the Avenue, and Escamillo in Carmen up-to-date at

the Gaiety. After playing in the second edition of Joan of Arc in 1891, also at the Gaiety, Miss Stanley entered the vaudeville ranks, and her superb figure assisted materially in popularizing the first living pictures shown in London. In 1893 she returned to legitimate drama in the English provinces, and in 1894 she returned to the London Strand to play Mrs. Harkaway in The Sleepwalker; later succeeding Miss Kingston in A Woman's Revenge, and playing Kitty Marshall in The Cotton King at the Adelphi, and appearing as Vivien Darville in The Derby Winner at Drury Lane. During the last few years Miss Stanley's failing health had compelled her to rest and travel much, and her death had been reported more than once before the end came. Her public appearances were not many during the past few years, perhaps the most notable having been as Mrs. Ponderbury, in Mrs. Ponderbury's Past, at the London Avenue. Miss Stanley was not only a woman of uncommon beauty, but an accomplished and most versatile artist.

Mrs. Owen Marlowe (Virginia Nickinson), who died in this city on March 7, was born at Albany, N. Y., in 1838, and was a daughter of John Nickinson and a sister of Mrs. Charles M. Walcott, Mrs. Charles Peters, and Charlotte Nickinson. Her stage debut occurred in October, 1853, at the Utica, N. Y., Museum, as King Charles in Faint Heart Never Won Fair Lady. In October, 1857, she married Owen Marlowe, an English comedian, who died in 1876. Mrs. Marlowe appeared in New York on Sept. 9, 1861, as a member of the stock company at the old Metropolitan Theatre, supporting Mrs. John Wood in Cinderella. On Sept. 23 of the same year she joined the company of Laura Keane's New Theatre, opening as Sulphurus in The Seven Sons, and playing a number of prominent parts during the season, among them being Mrs. Mulrooney and, afterward, Helen in The Macarthy, or Peep o' Day. After an engagement at the Arch Street Theatre, Philadelphia, in May, 1866, as Gatanella in Who Killed Cock Robin, she retired from the stage and did not reappear here until June 26, 1871, when she played Charlotte Shue in A Pretty Piece of Business, at a benefit for her husband. On Jan. 19, 1880, she was seen as Mrs. Goodwin in All the Rage, at the Novelty Theatre, Williamsburg, and on May 9, 1881, as Monica in Castles in Spain, at Niblo's Garden, in this city. She appeared at the Fourteenth Street Theatre on Dec. 29, 1884, as Tabitha Maybury in The Jersey Man, at the same theatre in 1887 during the long run of The Old Homestead and on Aug. 30, 1889, as Mrs. Ople in The Great Metropolis at Proctor's Theatre. Mrs. Marlowe had not played regularly during late years, but she opened last October with James K. Hackett, playing Mrs. Stanyon in The Tree of Knowledge, until prostrated by the sudden death of her daughter Ethel.

Frank Gilfort, of the Gilfort Brothers, acrobats and statue posers, died at the residence of his brother, Robert, in Orange, N. J., on March 12, of blood poisoning, caused by a swelling in his knee, brought on by an injury he sustained some years ago while performing. Mr. Gilfort was born in St. Louis in 1847, and, with his brothers, William and Robert, traveled for years as a feature with Barnum's and Sells Brothers' circuses. He was married, but his wife died some years ago, leaving one daughter, who survives him.

Charles J. Hagan, formerly of The Brownies and Davis and Keogh's companies, died at Bellevue Hospital, on March 17, of consumption. He had been ill for several months at St. Joseph's Home for Consumptives, and was removed recently to the hospital when there was no hope for his recovery. Mr. Hagan was about forty-eight years of age. His remains were taken in charge by the Actors' Fund, and were buried in the Fund plot at Evergreens Cemetery.

Caroline Wilson, widow of Theodore Wilson, in whose name the Grand Opera House, Brooklyn, was conducted for many years, died at her home, 375 State Street, in that city, March 3. Mrs. Morris was a sister of Bennett Wilson, the resident manager of the Gaiety Theatre. Her fatal illness was of about four weeks' duration and was the result of a complication of diseases. Mrs. Morris was born in New York in 1849.

William Foote, of New York, who was said to be a theatrical manager, created a disturbance at a hotel in Albany, N. Y., Feb. 26 and was arrested. He was taken to the station house, where he was examined by a physician who advised that he be sent to the City Hospital. He was unmanageable there, and was returned to the station house. He was examined Feb. 27 by two physicians, who declared him insane. He died at St. Peter's Hospital March 2.

Mollie Hillard (Mrs. A. J. Lynam), late of the De Wolf Hopper Opera company, died on March 3, after an illness of six weeks, of hasty consumption, which developed from the grip. She was loved by all who knew her and her many friends will mourn her loss. The body was placed in the receiving vault at Kensico, N. Y., on March 6.

M. J. Rorke, well and favorably known in Brooklyn amateur circles, died on March 4 in that city. His body was interred at the Holy Cross Cemetery. Mr. Rorke was the first coach of the Gilbert and Booth societies and early in his career served as callboy at the old Fourteenth Street Theatre.

Kittie Bartlett Cooke, wife of Louis E. Cooke, special agent of Barnum and Bailey's Circus and Buffalo Bill's Wild West, died at her home, at Newark, N. J., March 8, aged forty-one years.

H. W. Williamson, an English playwright, died in England Feb. 24, at the age of sixty years. Among his plays were Retiring, The Showman's Daughter, and The Houseboat.

Mrs. Anne Sands O'Rourke, mother of Madge Sands, died on March 7, in Boston, Mass., of heart disease, aged sixty-eight years.

Mrs. P. B. Deming, mother of W. J. Deming, Lincoln J. Carter's manager in England, died on Feb. 18, in Chicago, Ill.

Joseph Kilduff, of the quartette in Tennessee's Partner, died in Denver, Colo., on Feb. 22, of hemorrhagic smallpox.

Joseph McLaughlin, until recently a member of the Peck's Bad Boy company, died at his home in Cincinnati, March 15, at the age of twenty-seven.

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MRS. FISKE

and her company in the third act of Frou-Frou.

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and their company in the second act of The Moth and the Flame.

JAMES O'NEILL & COMPANY

in a scene from The Musketeers.

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DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: W. Superior, Wis., March 22, Duluth, Minn., 23, St. Paul 24-25.
A BOY WANTED: Milwaukee, Wis., April 2-8.
A BREKID TIME (Fitz and Webster): Binghamton, N. Y., March 23-25, Archibald, Pa., 27, Olyphant 28, Lehigh 29, Lehigh 31.
A BREEZY TIME (Southern): Newberry, S. C., March 21, Columbia 22, Orangeburg 23, Camden 24, Sumter 25, Fayetteville, N. C., 26.
A BUNCH OF KEYS (Gus Botheret, mgr.): Wauson, O., March 21, Lorain 22, Marion 24, Janesville 25, Columbus 27-29, Marietta 31, New Philadelphia April 4.
A CONTENTED WOMAN (Belle Archer): Fred E. Wright, mgr.: Shreveport, La., March 25.
A DANGEROUS MAID: Brooklyn, N. Y., March 20-25.
A DAY AND A NIGHT: Augusta, Ga., March 21, Atlanta 22, Birmingham, Ala., 23, Chattanooga, Tenn., 25, Nashville 27, Memphis 29.
A FEMALE DRUMMER: Baltimore, Md., March 20-25, Brooklyn, N. Y., 27-April 1.
A GILLY OF STEEL: Jersey City, N. J., March 20-25.
A GUILTY MOTHER: Troy, N. Y., March 20-22, Hoboken, N. J., 23-25, Baltimore, Md., April 3-8.
A HIGH BORN LADY (Clifford and Huth): Newark, N. J., March 20-25.
A Hired Girl (Charles E. Blaney Amusement Co., props.): Elgin, Ill., March 21, Aurora 22, La Salle 23, Ottawa 24, Streator 25.
A HOT HOT TIME (The Rays): Denver, Col., March 20-25, Colorado Springs 28.
A JOLLY LOT: Princeton, Ind., March 22, Washington 23, Bloomfield 24, Bedford 25, Bloomington 27, Spencer 28, Martinsville 29, Franklin 30, Madison 31, Carrollton, Ky., April 1, Seymour 3.
A MIDNIGHT BELLS: Duluth, Minn., March 21, 22.
A MILK WHITE FLAG: Burlington, Vt., March 22, Montpelier 23, Brattleboro 25, Bath, Me., 31, Bangor April 3.
A PARLOR MATCH: Ft. Wayne, Ind., March 22.
A RAG TIME RECEPTION (John M. Cooke, mgr.): Scranton, Pa., March 20-22, Wilkes-Barre 23-25.
A ROMANCE OF COON HOLLOW (George B. Gaston, mgr.): Lincoln, Neb., March 21, Nebraska City 22, St. Joseph, Mo., 23, Lawrence, Kan., 24, Topeka 25, Kansas City, Mo., 26-April 1, Higginsville 3, Lexington 4, Carrollton 5, Ft. Madison, Ia., 6, Quincy, Ill., 7, Galesburg 8.
A RUNAWAY GIRL: Boston, Mass., March 20-25.
A STRANGER IN NEW YORK (Hoyt and McKee, mgrs.): Washington, D. C., March 20-25.
A TEXAS STEER (Katie Putnam): Cleveland, O., March 20-22, Toledo 23-25, Toronto, Ont., April 3-8.
A TRIP TO COONTOWN (Cole and Johnson): St. Paul, Minn., March 20-25, Minneapolis 27-April 1, Milwaukee, Wis., 2-8.
ADAMS, MAUDE: Chicago, Ill., March 6-indefinite.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal.-indefinite.
ALDEN STOCK: Mt. Sterling, Ky., March 20-25.
ARNOLD WELLS: Savannah, Ga., March 27-April 1, Elizabeth, N. J., 3-8.
ARTHUR, JULIA (A. H. Canby, mgr.): Cincinnati, O., March 20-25, St. Louis, Mo., 27-April 1.
AS WE SEE IT: Toronto, Can., March 20-25.
AT PINEY RIDGE: Lancaster, Pa., March 24.
AT THE WHITE HORSE TAVERN: (Daniel and Charles Frohman, mgrs.): New York City Feb. 6-April 1, Philadelphia, Pa., 3-8.
AUBREY DRAMATIC CO.: Paris, Tex., March 20-25, Dallas 27-April 1, Ft. Worth 3-8.
BACK ON THE FARM (Dan Darleigh, mgr.): Massillon, O., March 29.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): New Orleans, La., March 30-April 1, Galveston, Tex., 2, Houston 3-6, Galveston 7-9.
BECAUSE SHE LOVED HIM SO: New York City Jan. 16-indefinite.
BENNETT-MOULTON (A. Earl Burgess, mgr.): Reading, Pa., March 20-25, Harrisburg 27-April 1, Easton 2-8.
BENNETT-MOULTON (B. E. K. Moulton, mgr.): Lowell, Mass., March 20-25.
BLAIR, EUGENIE: Macon, Ga., March 21, Columbus 22, Montgomery, Ala., 23, Mobile 24, 25, New Orleans, La., 26-April 1.
BLONDELL AND PENNENY: Sioux City, Ia., March 20-22.
BOSTON STAR REPERTORY (George W. Middleton, mgr.): York, Pa., March 20-25.
BROWNAN-JACKSON: Bangor, Me., March 20-25, Portland 27-April 1.
BROWN'S IN TOWN (J. J. Rosenthal): Boston, Mass., March 20-25.
BRYAN COMEDIANS: Clinton, Ill., March 20-25, Springfield 27-April 1.
BURRILL COMEDY (Charles W. Burrill, mgr.): Newport, R. I., March 20-25, Woonsocket 27-April 1.
CARPENTER, FRANKIE (George K. Robinson, mgr.): New Bedford, Mass., March 20-25.
CASEY'S WIFE: Brooklyn, N. Y., March 20-25.
CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9-indefinite.
CATHERINE (Charles Frohman): Baltimore, Md., March 20-25, Worcester, Mass., 27, Springfield 28, Bridgeport, Conn., 29, Hartford 30, New Haven 31, Crass Lister: Ottawa, Ia., March 20-25, Washington 27-April 1, Rock Island, Ill., 2-6.
CHATTANOOGA (Eastern): Jay Simms, mgr.: Philadelphia, Pa., March 20-25, Brooklyn, N. Y., 26-April 1.
CHESTER, ALMA (O. W. Dibble, mgr.): Amsterdam, N. Y., March 20-25, Watertown 27-April 1, Ogdensburg 3-8.
CLEMENT, CLAY (John Henry Martin, mgr.): Ft. Scott, Kan., March 22, Beatrice, Neb., 23, Kearney 25, Fremont April 3.
COLLIER, WILLIE: The Man From Mexico: Buffalo, N. Y., March 20-22, Rochester 23-25, Utica April 3, Syracuse 4, 5, Troy 6, Albany 7, 8.
COLUMBIAN STOCK (Mrs. H. F. Gruendler, mgr.): Bay City, Mich., March 20-25, Saginaw 27-April 1, Adrian 3-8.
COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21-indefinite.
COOTE, BERT: Toronto, Can., March 20-25.
CORSE PATTON COMEDY (E. M. Gotthold, mgr.): Portland, Me., March 20-April 1, Lewiston 3-15.
CORSE PATTON STOCK (David J. Ramage, mgr.): Manchester, N. H., March 20-25, Haverhill, Mass., 27-April 1, Newburgh, N. Y., 3-8.
CRANE, WM. H.: Harlem, N. Y., March 20-25, Philadelphia, Pa., 27-April 1.
CROWE COMEDY: Rich Hill, Mo., March 26-April 1.
CUBA'S VOW: Pawtucket, R. I., March 20-25, Troy, N. Y., 23-25.
CUMBERLAND: Newark, N. J., March 20-25.
CUMMINGS STOCK: Grand Rapids, Mich., March 20-25.
CURTIS COMEDY: Ballston, N. Y., March 20-22, Mechanicville 23-25.
CYRANO DE BERGERAC (Willard Newell): So. Bend, Ind., March 21, La Porte 22, Michigan City 23, Chicago, Ill., 26-April 1.
DEVIL'S AUCTION (M. Wise, mgr.): Junction City, Kan., March 22, Lawrence 23, Topeka 24, St. Joseph, Mo., 25, Kansas City 27-April 1.
DEVIL'S ISLAND (J. H. Wallick, mgr.): Indianapolis, Ind., March 20-25.
DIXON STOCK (Martin J. Dixon, mgr.): St. Johns, N. F., April 3-May 1.
DONNELLY STOCK: New York City Aug. 27-indefinite.
DREW, JOHN: Philadelphia, Pa., March 6-25, Wilmington, Del., 27, Trenton, N. J., 28, Scranton, Pa., 29, Wilkes-Barre 30, Ithaca, N. Y., 31.
EARLE, GRAHAM (Western): C. H. Roskam, mgr. and prop.: Hutchinson, Kan., March 20-25, Wichita 27-April 1.
ELDON'S COMEDIANS: Bucyrus, O., March 20-25.
ELROY STOCK: Lynn, Mass., March 20-25, Bridgeport, Conn., 27-April 1, Hartford 3-8.
EMPIRE STOCK (Frohman's): New York City March 6-indefinite.
DILLON, JOHN: Des Moines, Ia., March 23-25.
FABIO ROMANI: Corning, N. Y., March 21, Nelsonville 22, Logan 23, Lancaster 24, Circleville 25, Chillicothe 27, Washington C. H., 28, Wilmington 29, Hillsboro 30, Xenia 31, Lebanon April 1, Troy 3, Piqua 4, Urbana 5, Marysville 6, Marion 7, Galesburg 8.
FAUST (White's): Nanticoke, Pa., March 21, Mahanoy City 22, Archibald 23, Olyphant 24, Carbondale 25, Susquehanna 27, Cortland, N. Y., 28, Baldwinville 29, Fulton 30, Waterloo 31, Newark April 1, Penn Yan, N. Y., 3, Bath 4, Wellsboro 5, Hornesville, N. Y., 6, Danville 7, Batavia 8.

FERRIS COMEDIANS (Dick Ferris, mgr.): Lincoln, Ill., March 20-25, Rockford 27-April 1, Terre Haute, Ind., 3-8.
FISKE, MRS. (Charles E. Power, mgr.): New York City March 20-25.
FRENCH, LUTHER: Mexico, Mo., April 6-8.
FRENCH, R. E.: Aberdeen, Wash., March 20-25, Hoquiam 27-April 1.
FROST STOCK: Kincardine, Ont., March 20-25.
GAYLOR, BOBBY (McSorley's Twins): Andrew Mackey, mgr.: Des Moines, Ia., March 21, 22, Atlantic 23, Denver, Col., 24-April 1, Cripple Creek 2, Pueblo 4, Leadville 5, Aspen 6, Grand Junction 7, Provo 8, Salt Lake City, U. S., 10.
GETTYSBURG: Boston, Mass., March 20-25.
GIBNEY-HOFFEY (Jack Hoefler, mgr.): Meriden, Conn., March 20-25, New York City 27-April 1, New Britain 2-8.
GILLETTE, WM.: New Britain, Conn., March 23, Stamford 25.
GOODWIN, N. C.: Brooklyn, N. Y., March 20-April 1.
GORMAN BROS. (Mr. Beane from Boston): G. E. Howes, mgr.: Clinton, Ia., March 21, Dubuque 22, Rockford, Ill., 23, Elgin 24, Sterling 25, La Salle 26, La Porte, Ind., 27, So. Bend 28, Elkhart 29, Goshen 30.
GREENE, JOSEPH: Red Bank, N. J., March 20-25, Bridgeton 27-April 1.
GRIFFITH, JOHN (C. E. Hamilton, mgr.): Fergus Falls, Minn., March 21, Crookston 22, Grand Forks, N. D., 23, Winnipeg, Man., 24, 25, Fargo, N. D., 27, Jamestown 28, Bismarck 29, Dickinson 30, Miles City 31, Billings, Mont., April 1, Livingston 3, Bozeman 4, Dillon 5, Butte 6-8.
HACKETT, JAS. K.: Cleveland, O., March 20-25, Schenectady, N. Y., 31, Pittsfield, Mass., April 1, Northampton 3.
HANS HANSON (James P. Colton, mgr.): Fairfield, Ia., March 21, Mt. Pleasant 22, Bonaparte 23, Keosauqua 24, Keokuk 25, Des Moines 27-29, Ottumwa 30, Harcourt, Jesse: Oldtown, Me., March 20-25.
HARRISON DRAMATIC: Tucson, Ariz., March 20-April 1.
HER ATONEMENT: New York City Feb. 13-March 25.
HERNE, JAMES A. (Wm. B. Gross, mgr.): Brooklyn, N. Y., March 20-25, Philadelphia, Pa., 27-April 8.
HILLMAN, MAUD (Winthrop G. Snelling, mgr.): Oneonta, N. Y., March 20-25, Saratoga April 3-8.
HILLYER'S WONDERS: Cincinnati, O., Jan. 2-indefinite.
HIMMELIN'S IDEALS (John A. Himmelin, mgr.): Poughkeepsie, N. Y., March 20-25, Middletown 27-April 1, Wilkes-Barre, Pa., 3-8.
HIS BETTER HALF: Paterson, N. J., March 20-22.
HOGAN'S ALLEY (Gilmore and Leonard): P. A. Paulcraft, mgr.: Minneapolis, Minn., March 19-April 1, Milwaukee, Wis., 3-8.
HOGAN'S ALLEY (Western): Gilmore and Leonard: Delcher and Hennessy, mgrs.: Kansas City, Mo., March 19-25.
HOLDEN COMEDY: Burlington, Ia., March 20-25.
HOLLIS, LORRAINE: Ottawa, Can., March 20-25.
HOYT'S COMEDY: Denison, Tex., March 20-25, Shreveport, La., 27-April 1.
BOUGHTON STOCK: Butler, Pa., March 20-25, McKeesport 27-April 1.
BENTLEY-JACKSON STOCK (Willis F. Jackson, mgr.): Lima, O., March 20-25.
HUMAN HEARTS: Chicago, Ill., March 20-April 1.
IN GAY PARADE: New York City March 20-indefinite.
IN OLD KENTUCKY: Schenectady, N. Y., March 22, Kingston 23, Elizabeth N. J., 24, Trenton 25.
IRWIN, MAY: New Britain, Conn., March 21, Providence 3, 4.
JAMES KIDNEY-WARDE (Wagenhals and Kemper, mgrs.): Butte, Mont., March 20-25, Great Falls 27, Helena 28, Salt Lake City, U. S., April 3-8.
JOSHUA SIMPKINS (Reno and Curtis): Annapolis, Md., March 21, Frederickburg, Va., 23, Petersburg 24, Newport News 25, Charlottesville 26, Stanton 27, Harrisburg 30, Winchester 31, Martinsburg, W. Va., April 1, Frederick, Md., 3, Hagerstown 4, Waynesboro, Pa., 5, Carlisle 6, Gettysburg 7, Hanover 8.
KELEY-SHANNON (Samuel F. Kingston, mgr.): New York City March 20-25, Boston, Mass., April 3-8.
KENNEDY PLAYERS: So. Norwalk, Conn., March 20-25, Meriden 27-April 1.
KEYSTONE DRAMATIC (McGill and Howard, mgrs.): Coaltion, O., March 20-22, Wellston 23-25.
KING DRAMATIC (N. Appell, mgr.): New Castle, Pa., March 20-25, Canton, O., 27-April 1, Erie, Pa., 3-8.
KING, CHARLES (H. G. Barclay, mgr.): Portsmouth, O., March 20-25, Charleston, W. Va., 27-April 1, Chillicothe, O., 3-8.
KLINT-BEARS: Ft. Worth, Tex., March 20-25.
KNOWS O' TENNESSEE: Newark, N. J., March 20-25, Philadelphia, Pa., 27-April 1.
KRAUSE, OTTO: Brenham, Tex., March 27-April 1.
LEHOLY, HENNESSY (Other People's Money: H. H. Forsman, manager): Frankfort, Ind., March 21, Crawfordville 22, Danville, Ill., 23, Peoria 24, Jacksonville 27, Lincoln 28, Canton 29.
LILIPUTIANS, THE: Rochester, N. Y., March 20-22, Auburn 23, Syracuse 24, 25, Ithaca 27, Utica 28, Albany 29, Troy 30, Springfield, Mass., 31.
LITTLE LORD FAUNTLEROY (W. H. Smedley, mgr.): Philadelphia, Pa., March 20-25, Boston, Mass., 27-April 1, Pawtucket, R. I., 10-12.
LONDON LIFE (J. Duke Murray and Howard Long, mgrs.): New York City March 20-25.
LONG, FRANK E.: Salt Ste Marie, Mich., March 27-April 1, Wauson, Wis., 3-8.
LOST IN NEW YORK: Auburn, Ind., March 21, Ft. Wayne 23, Logansport 25, Marion 30.
LYCEUM STOCK (Frohman): New York City Nov. 27-April 8.
LYCEUM THEATRE (Sharpley): Canton, Ill., March 20-25.
MACAULEY AND PATTON: Pottsville, Pa., March 20-25, Towanda 27-April 1.
MACK, ANDREW (Charles H. Greene, mgr.): Pittsburg, Pa., March 20-25, New Castle, Pa., 27-April 1.
MACDOWELL, MELBOURNE: Los Angeles, Cal., March 23-25, Phoenix, Ariz., 27.
MACLEAN-TYLER-HANFORD: New York City April 3-22.
MCFADDEN'S ROW OF FLATS (Gus Hill, mgr.): Philadelphia, Pa., March 20-25, Newark, N. J., 27-April 1, Elgin, Ill., April 3, Rockford 4, Racine Wis., 5, La Crosse 6, Winona 7, Eau Claire 8.
MEDENELLE FIFT: New York City Jan. 30-indefinite.
MANFIELD, RICHARD: Pittsburg, Pa., March 20-25.
MANTELL, ROBERT B. (M. W. Hanley, mgr.): Dubuque, Ia., March 21, Cedar Rapids 22, Waterloo 23, Marshalltown 24, Boone 25, Des Moines 26, April 3, Ft. Dodge 4, Sioux Falls 5, Sioux City 6, Omaha, Neb., 7, 8.
MARKS, R. W.: Belleville, Ont., March 13-25, Chatham 27-April 1.
MARLOWE, JULIA: Boston, Mass., March 6-25, Lowell 27, Hartford, Conn., 28, 29.
MATHERS, CLARA: Winnipeg, Man., Feb. 5-indefinite.
MATHEWS AND BULGER: New York City Feb. 27-indefinite.
MAXWELL STOCK (Harry Chapin, mgr.): Sharpshooter, Pa., March 20-25, Beaver Falls 27-April 1, Rochester 3-8.
MAYNARD, EDWIN (Sara MacDonald): Rockland, Me., March 20-25, Togus 26, Gardiner 3-8, Portland 10-15.
METROPOLITAN COMEDY: Morgantown, W. Va., March 20-25.
MILES IDEAL STOCK: Binghamton, N. Y., March 20-25, Lancaster, Pa., 27-April 1, Hazleton 3-8.
MILLER, HENRY: Philadelphia, Pa., March 20-25.
MITCHELL'S ALL STAR PLAYERS (B. Frank Mitchell, mgr.): Bethlehem, Pa., March 20-25, Lebanon 27-April 1, York 3-8.
MODJESKA (John C. Fisher, mgr.): Racine, Wis., March 21, Rockland, Ill., 22, Madison, Wis., 23, La Crosse 25.
MONROE AND MACK (Johnny On The Spot: Mack Smith, mgr.): Washington, D. C., March 20-25.
MORGAN, COURTNEY: Liverpool, O., March 20-25, Franklin, Pa., 27-April 1, Titusville 3-8.
MORRISON, LEWIS: Helena, Mont., March 22, Bozeman 23, Livingston 24, Fargo, N. Dak., 28, Crookston 29, Grand Forks 30, Winnipeg 31, April 1.
MORTIMER CHARLES (C. Y. Parsons, mgr.): Martin's Ferry, O., March 20-25, Barnesville 27-April 1, Wellburg, W. Va., 3-8.
MURPHY, TIM (T. E. Saunders, mgr.): Indianapolis, Ind., March 21, 22, Fayetteville 23, Marion 24, Anderson 25, Galesburg, Ill., April 3, Keokuk, Ia., 4, Springfield, Ill., 5, Burlington, Ia., 6, Clinton 7, Wyndham, Wis., 8.
MURRAY AND MACK (Pinnegan's Ball: Joe W. Spear, mgr.): Greensboro, N. C., March 22, Charlotte 23, Columbia, S. C., 24, Augusta, Ga., 25, Macon 27.
MURRAY AND MACK (Pinnegan's 400): Cincinnati, O., March 20-25, Baltimore, Md., 27-April 1.

MURRAY COMEDY: Iowa City, Ia., March 20-25.
MY FRIEND FROM INDIA (Smith and Rice): Chicago, Ill., March 20-April 1, Indianapolis, Ind., 3-5, Columbus, O., 6-8.
MY FRIEND FROM INDIA (Walter Perkins): Jersey City, N. J., April 3-8.
MYERS-LEIGH (Will H. Myers, mgr.): Gloversville, N. Y., March 20-25, Paterson, N. J., 27-April 1, Scranton, Pa., 3-8.
MYRIKLE AND HARDER (Joe G. Glasgow, mgr.): Greenville, Tex., March 20-25, Waco 27-April 1.
NATURAL GAS: Hartford, Conn., March 20-25, Waterbury 23-25.
NEILL STOCK: Cincinnati, O., Sept. 25-indefinite.
NETHERSOLE, OLGA: Columbus, O., March 21, Toledo 22, Buffalo, N. Y., 23-25, Boston, Mass., 27-April 1.
NEXT DOOR (Royer Bros.: J. H. Arthur, mgr.): Danville, N. Y., March 21.
NOBLES DRAMATIC: Portland, Ore., March 6-indefinite.
O'HOLIGAN'S WEDDING: Wapakoneta, O., March 21, Delphos 22, Ottawa 23, Fostoria 24, Findlay 25, OLCOTT, CHAUNCEY: New York City Jan. 9-March 20-25.
OLD FARMER HOPKINS: Cherry Vale, Kan., March 21, Chetopa 22, Cherokee 24, Girard 25.
ON AND OFF: Detroit, Mich., March 20-22, Toledo, O., 23, Ft. Wayne, Ind., 24, Indianapolis 25, St. Louis, Mo., 27-April 1.
ON THE BOWERY (Steve Brodie): Worcester, Mass., March 20-25.
O'NEIL, NANCE: Portland, Ore., March 20-25.
OTT, JOE (George F. Campbell, mgr.): Memphis, Tenn., March 21, 22, Nashville 23, 24, Henderson, Ky., 25.
PAXTON PLAYERS: Galveston, Ind., March 20-25.
PECK'S BAD BOY: Pawtucket, R. I., March 20-25.
PERUCHI-BELDEN: Moberly, Mo., March 20-25, Jacksonville, Ill., 27-April 1, Peoria 2-8.
PETERS COMEDY (Edwin A. Davis, mgr.): Birmingham, Ala., March 20-25, Montgomery 27-April 1.
PETERS AND WALTERS COMEDY (Will Peters, mgr.): Valdosta, Ga., March 20-22, Thomasville 23-25, Albany 27-28, Cordele 30-April 1.
POTTS, JACK: Warrensburg, Mo., March 20-25.
PUDD'HEAD WILSON (Edwin Mayo: Wm. L. Malley, mgr.): Gainesville, O., March 22, Alliance 23, Youngstown 24.
REDMOND DRAMATIC: Moonmouth, Ill., March 20-25.
REED, ROYAL (E. B. Jack, mgr.): Watertown, N. Y., March 21, Ithaca 22, Elmira 23, Corning 24, Lockport 25, Youngstown, O., 27, Akron 28, So. Bend, Ind., 29, Chicago, Ill., 30, 31, Davenport, Ia., April 3, Des Moines 4, Omaha, Neb., 5, Lincoln 6, Topeka, Kan., 7, 8.
REHAN, ADA: New York City Nov. 16-indefinite.
REMEMBER THE MAINE (Eastern): John Whitley, mgr.: Cincinnati, O., March 19-25, Cleveland 27-April 1.
REMEMBER THE MAINE (Western): Charles H. Haystack, mgr.: Ogden, U. S., March 22, Salt Lake City 23-25, Provo, Col., 27, Grand Junction 28, Glenwood Springs 29, Salida 30, Cripple Creek April 3, Colorado Springs 4, 5, Pueblo 6-8.
RENNARD, RACHEL: Fishkill, N. Y., March 20-25.
RICE COMEDIANS: Pittsfield, Mass., March 27-29.
RICE, FANNY (G. W. Purdy): London, Can., March 21, St. Thomas 22, Chatham 23, Jackson, Mich., 24, Milwaukee, Wis., 27-April 1.
RICE, VAN WYCK: Thomasville, Ga., March 21, Albany 22, 23, Tipton 24, Cordele 25, Americus 27, Barnesville 28, Griffin 30, Granterville, S. C., April 1, Columbia 3.
ROBER, KATHERINE: Wilmington, Del., March 20-25, Stamford, Conn., 27-April 1, Hartford 3-8.
ROBERTSON, PUNCH: Little Rock, Ark., March 20-25, Ft. Scott, Kan., 27-April 1.
ROBSON, STUART: St. Louis, Mo., March 20-25.
ROMAN STOCK (Henry B. Slade, mgr.): Providence, R. I., March 20-indefinite.
RUBLE-KREYER: Roswell, N. M., March 13-25.
RUSSELL, SOL SMITH: Kansas City, Mo., March 20-25, St. Paul, Minn., April 3-5, Minneapolis 6-8.
RYAN, DANIEL CO. (Ethel Fuller): Erie, Pa., March 20-25, Brantford, Ont., 27-April 1, Jamestown, N. Y., 3-8.
SAWTELLE DRAMATIC (J. Al. Sawtelle, mgr.): Atlantic City, N. J., March 20-25, Plainfield 27-April 1, Poughkeepsie, N. Y., 3-8.
SEVERSON, CHARLOTTE: Fitchburg, Mass., March 20-25, Taunton 27-April 1.
SHADOWS OF A GREAT CITY: Pittsfield, Mass., March 20-25, Hartford, Conn., 30-April 1, Waterford, Conn., 4-6.
SHARPLEY LYCEUM: Canton, Ill., March 20-25, Monticello 27-April 1.
SHAW, SAM T.: Vallejo, Cal., March 20-25.
SHEA-MACALIFFE: Shamokin, Pa., March 20-25, Paterson, N. J., 27-April 1, Wilmington, Del., 3-8.
SHEA, THOMAS: Baltimore, Md., March 13-18, Cumberland 20-25.
SHERRILL, TOMMY (Harry R. Vickers, bus-mgr.): Titusville, Pa., March 20-25, Newcastle 27-April 1, Butler 3-8.
SHENANDOAH (Jacob Litt, mgr.): Providence, R. I., March 20-22, New Haven, Conn., 23, 24, Springfield, Mass., 25, New Britain, Conn., 31, Northampton, Mass., April 1, Lynn 3, Manchester, N. H., 4, Portland, Me., 5, 6, Lawrence, Mass., 7, Haverhill 8.
SHERMAN, ROBERT: Oskaloosa, Ia., March 20-25.
SHIRLEY, JESSIE (Harry W. Smith, mgr.): Ashland, Cal., March 20-25.
SHORE, ACHES (William B. Gross, mgr.): Guelph, Can., March 21, Hamilton 22, Toronto 23-25, Montreal 27-April 1, Cleveland, O., 3-8.
SIDE TRACKED (Eastern): A. Q. Scammon, mgr.: Baltimore, Md., March 20-25, So. Norwalk, Conn., April 1.
SIDE TRACKED (Southern): Elmer Waters, mgr.: Bowling Green, O., March 22, N. Baltimore 23, Findlay 24, Sandusky 25, Tiffin 27.
SI PLUM: Danville, Pa., March 21, Ashland, Ky., 30, Huntington, W. Va., 31.
SKINNER, OTIS: Milwaukee, Wis., March 20-22, Oshkosh 23.
SOTHERN, E. H.: New York City March 6-indefinite.
SOWING THE WIND (Julius Cahn, mgr.): Wilkes-Barre, Pa., March 20-22, Scranton 23-25.
SPEARS COMEDY: Bangor, Me., March 27-31.
SPOONERS, THE (Edna May and Cecil: B. S. Spooner, mgr.): Lawrence, Mass., March 20-25, Lynn 27-April 1, Lowell 3-8.
SPORTING LIFE: Chicago, Ill., Feb. 13-April 1.
STAR DRAMATIC: Fitchburg, Mass., March 20-25.
SULLY, DAN'L.: Wheeling, W. Va., March 20-22, Waynesburg, Pa., 23, Du Bois 24, Warren 31.
TAYLOR, IRENE: Letonia, O., March 20-25, Salem 27-April 1.
TENNESSEE'S PARDNER: (Arthur C. Aiston, prop. and mgr.): No. Adams, Mass., March 22, Westfield 23, Winsted, Conn., 24, Hartford 25.
THUNDER-FLASH STOCK: Milwaukee, Wis., Nov. 14-indefinite.
THE AIR SHIP (Joseph M. Gaites, mgr.): Philadelphia, Pa., March 20-25.
THE BELLE OF NEW YORK: Philadelphia, Pa., March 20-April 1.
THE CHRISTIAN (Viola Allen): Boston, Mass., March 6-indefinite.
THE CIRCUS GIRL: New Haven, Conn., March 22, 23, Hartford 25.
THE DAZZLER: New Orleans, La., March 20-25, Mobile, Ala., 27-29, Meridian, Miss., 30, Montgomery, Ala., 31.
THE EVIL EYE (Sidney R. Ellis, mgr.): Waterloo, Ia., March 22, Cedar Rapids 23.
THE GREAT NORTHWEST (Clarence Fleming): Boston, Mass., 27-April 1.
THE HEART OF CHICAGO (Eastern: Ed W. Rowland, mgr.: Edwin Clifford, agent): Bridgeport, Conn., March 20-22, Utica, N. Y., 23, 24, Rome 25, Buffalo 27-April 1, Ottawa 3-8.
THE HEART OF CHICAGO (Western: Lincoln J. Carter, prop.: J. B. Hogan, mgr.): Decatur, Ia., March 21, Dubuque 22, Independence 23, Waterloo 24, Cedar Rapids 25, Eldora 27, Marshalltown 28, Oskaloosa 29, Des Moines 30-April 1.
THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Oswego, N. Y., March 21, Auburn 22, Watertown 23, Geneva 24, Ithaca 25, Elmira April 3, Binghamton 4, Utica 5, Amsterdam 6, Johnstown 7, Pitsfield, Mass., 8.
THE IVY LEAF (Adelle F. Power, prop.: George T. Meach, mgr.): Elkhart, Ind., March 21, Dayton, O., 30, 31.
THE KING OF THE OPIUM RING (Blaney and Vance, mgrs.): New York City March 13-25.
THE LAST CHAPTER: New York City March 6-25.
THE LATE MR. EARLY: Owensboro, Ky., March 21, Frankfort 22, Paris 23, Lexington 24, Danville 27, Knoxville 28, Bristol 29, Roanoke, Va., 30, Lynchburg 31.
THE LITTLE MINISTER (No. 2: Charles Frohman): Pensacola, Fla., March 21, Montgomery, Ala., 22, Selma 23, Atlanta, Ga., 24, 25.

THE LITTLE DUNKARDNESS: Hamilton, O., March 24, Springfield 25, Urbana 27, Wheeling, W. Va., April 3.
THE MISSOURI GIRL: Toledo, O., March 23-25, Cincinnati 27-April 1.
THE MUSKETEERS: New York City March 13-indefinite.
THE MUSKETEERS (Paul Gilmore): New York City April 3-8.
THE OLD HOMESTEAD (Frank Thompson and W. I. Kilpatrick, mgrs.): New York City March 27-indefinite.
THE PAY TRAIN (R. L. Forrest, mgr.): Phoenix, Ariz., March 20, 21, Needles, Cal., 22, San Bernardino 23, Riverside 24, Pomona 25, Los Angeles 27-29.
THE PRISONER OF SPAIN (Sanford Dodge: E. J. Carpenter, mgr.): St. Paul, Minn., March 20-25.
THE PRISONER OF ZENDA (Dan'l Frohman, mgr.): St. Paul, Minn., March 20-25.
THE REAL WIDOW BROWN (Eastern: A. Q. Scammon, mgr.): Philadelphia, Pa., March 20-25, Boston, Mass., 27-April 1.
THE REAL WIDOW BROWN (Western: A. Q. Scammon, mgr.): Battle, Can., March 21, Orillia 22, Lindsay 23, Cobourg 24, Oshawa 25, Middleport, N. Y., 27, Medina 28, Batavia 29, Warsaw 30, Wellsville 31, Olean April 1.
THE SIGN OF THE CROSS: Salt Lake City, U. S., March 20-22, Pueblo, Col., 24, Colorado Springs 25, Denver 27-April 1.
THE SLEEPING CITY: Toledo, O., March 19-22, Adrian, Mich., 23, Tecumach 24, Coldwater 25.
THE SUNSHINE OF PARADISE ALLEY (Geo. W. Ryer, mgr.): West Chester, Pa., March 21, Chester 22, Boyertown 23, Allentown 24, Easton 25, E. Stroudsburg 27, Bantam, N. J., 28, Red Bank 29, Lakewood 30, Asbury Park 31, Elizabeth April 1.
THE TURTLE (Eastern): Paterson, N. J., March 21, 22, New Haven, Conn., 23, Peekskill, N. Y., 24, Elizabeth, N. J., 25, Jersey City 27-April 1, Pittsburgh, Pa., 3-8.
THE TURTLE (Jackson, Mich., March 21, Grand Rapids 22, Detroit 23-25, Cleveland, O., 27-April 1.
THE TWO JOHNS: Middletown, Ind., March 25.
THE VILLAGE POSTMASTER (J. Wesley Rosenquest): Brooklyn, N. Y., March 20-April 3.
THE WAIFS OF NEW YORK (Katie Emmett): Syracuse, N. Y., March 20-25.
THE WHITE HEATHER: Brooklyn, N. Y., March 13-25, Washington, D. C., 27-April 1, Philadelphia, Pa., 3-8.
THE WHITE SLAVE (Campbell-Caldwell Co., mgrs.): Columbus, O., March 20-22, Mt. Vernon 23, Toledo April 2-5.
THE WORLD AGAINST HER (Agnes Wallace Villa): New York City March 20-25.
THROPP, CLARA (Charles Astor Parker, mgr.): Nannimo, B. C., March 21, Victoria 22, Port Townsend 23, Seattle, Wash., 25-29, Tacoma 30-April 1, Portland, Ore., 3-5.
THROUGH THE BREAKERS: Chicago, Ill., March 13-25.
TOOLE, J. E. (Frank L. Weaver, mgr.): Lock Haven, Pa., March 20-22, Jersey Shore 23, Bloomsburg 24, Nanticoke 25, Scranton 27-April 1, New York City 3-8.
TICKER, LILLIAN (Charles C. Vaught, mgr.): Bristol, Tenn., March 20-25.
TWO MARRIED MEN: Orange, Tex., March 21, Beaumont 22, Lake Charles, La., 23, Shreveport 24, Marshall, Tex., 25, Parsons, Kan., April 4.
UNCLE JOSE SPRUCEY: Aurora, Ind., March 23, Seymour 24, Columbus, Ind., 25, Louisville, Ky., 26-April 1.
UNCLE TOM'S CABIN (Al. W. Martin): Hoboken, N. J., March 20-22, Paterson 23-25.
UNCLE TOM'S CABIN (Dick Redfield, S. D. March 21, Clark 22, Ellendale, N. D., 23, Lisbon 24, Enderline 25.
UNCLE TOM'S CABIN (Forrest): Topeka, Kan., March 20-23, St. Joseph, Mo., 24.
UNCLE TOM'S CABIN (Young Brothers): Spring Valley, Minn., March 21, Sparta, Wis., 22, Viroqua 23, Tomah 24, Wausau 25, 26.
UNCLE TOM'S CABIN (Stetson): Lancaster, N. H., March 21, Berlin 22, Norway, Me., 23, Biddeford 24, Lewiston 25, Bath 27, Rockland 28, Gardiner 29, Augusta 30, Waterville 31, Bangor April 1, Oldtown 5.
UNCLE TOM'S CABIN (Stowe): Parsons, Kan., March 29.
UNCLE TOM'S CABIN (Davis and Busby): Greeley, Col., March 24, Cheyenne, Wyo., 25.
UNCLE TOM'S CABIN (Stetson): William Kibbie, manager): Galt, Can., March 22, Hamilton 23-25, Bangor, Me., April 1.
UNDER THE DOME (Western: Frederic Kimball, mgr.): Galesburg, Ill., March 23, Streator 31.
UNDER THE RED ROSE JULIUS CAHN, mgr.: Winsted, Conn., March 22, Springfield, Mass., 27, Worcester 24, 25, Hartford, Conn., 31, April 1, Stamford 3, So. Norwalk 4.
VALENTINE STOCK: Columbus, O., Jan. 2-indefinite.
VAN DYKE-EATON: Beaver Falls, Pa., March 20-25, Alliance 27-April 1.
WAITE COMEDY: William A. Haas, mgr.): Fall River, Mass., March 20-25, Marlboro 27-April 1, Manchester, N. H., 3-8.
WAITE STOCK (C. H. Beede, mgr.): Waterbury, Conn., March 13-25, Lawrence, Mass., 27-April 1.
WALDORE, JANET: Portland, Ore., March 20-25, Vancouver, B. C., 27-April 1.
WALTER, LESTER: Jamestown, N. Y., March 20-25, Jan. 16-indefinite.
WALTERS, JULE: Honolulu, Sandwich Isla., Jan. 16-indefinite.
WARD AND VOKES (E. D. Stair, mgr.): Boston, Mass., March 20-25.
WAY DOWN EAST: Jersey City, N. J., March 20-25, Providence, R. I., 27-April 1.
WEIDMANN COMEDIANS: Tupelo, Miss., March 20-22.
WESTON STOCK, Albany, N. Y., March 21-25.
WELLS AND HEATH: St. Thomas, Can., March 20-25.
WHAT HAPPENED TO JONES (No. 2: Philip Calvert, mgr.): Winona, Minn., March 21, La Crosse 22, Stevens Point 23, Green Bay 24, Oshkosh 25, Racine 26, Madison 28, Plattville 29.
WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Chicago, Ill., March 20-25.
WHITESIDE, WALKER: Bloomington, Ill., March 22, Decatur 23, Dowagiac, Mich., 27.
WHO IS WHO (Kelly and Mason): Ashland, Wis., March 22, Chicago, Ill., 27-April 1.
WHY SMITH LEFT HOME: Tyler, Tex., March 21, Shreveport, La., 22, Galveston, Tex., 23, Houston 24, 25, New Orleans, La., 26-April 8.
WILLIAMS STOCK (M. R. Williams, prop.): Harvid, Wis., March 20-22.
WILLS BROS.: Winsted, Conn., March 20, 21, Torrington 22, 23, Derby 24, 25, So. Norwalk April 6-8.
WILSON, GEORGE W. (N. Y. Phelan, mgr.): Brockton, Mass., March 20-25, New Bedford 28, April 3-8.
WILSON THEATRE: Bethlehem, Pa., March 20-25.
W

WARNING!

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R. F. OUTCAULT.

Author of Kelly's Kids.

J. H. TENNAUT, Associate Editor.

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SEASON OF 1899-1900.

The New York World's Latest Craze,

KELLY'S KIDS

By R. F. OUTCAULT, Author of The Yellow Kid.

Under the Sole Management of T. W. DINKINS.

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ELLIS GRAND OPERA: San Francisco, Cal., March 13-25.
1492: Milwaukee, Wis., March 20-25, Marion Ind. 27.
FOX, DELLA: New Haven, Conn., March 21. Hartford 22. Nashua, N. H., 27. Concord 30, Exeter April 1, Bangor, Me., 4.
GAYEST MANHATTAN: Carrollton, Mo., March 21, Macon 22, Hannibal 23, Davenport, Ia., 20, Galesburg, Ill., 20, Canton 20.
GRAU, JULES: Ogden, U., March 20-25, Butte, Mont., 20-31, Winnipeg, Man., April 3-15.
GRAU OPERA (Frank Saenger, mgr.): New York city Nov. 29-March 25.
HOPPER, DE WOLF: St. Louis, Mo., March 20-25, Terre Haute, Ind., 27, Indianapolis 28, 29, Toledo, O., 29, Columbus 31, Dayton April 1, Cincinnati 3-8.
HOTEL TOSNY TURVY: Washington, D. C., March 20-25.
INTERNATIONAL GRAND OPERA: San Francisco, Cal., Dec. 5-indefinite.
JACK AND THE BEANSTALK: Newark, O., March 21. Wheeling, W. Va., 23, Canton, O., 24, Youngstown 25, Erie, Pa., 27, Elmira, N. Y., 28, Ithaca 29, Binghamton 30, Wilkes-Barre, Pa., 31.
LA BELLE HELENE: Philadelphia, Pa., March 27-April 1.
MISS NEW YORK, JR.: Bridgeport, Conn., March 23-25.
MURRAY-LANE OPERA (D. H. Oliver, mgr.): Chicago, Ill., Jan. 1-indefinite.
NEW ENGLAND OPERA (Aborn's): Newburgh, N. Y., March 20-25, Brooklyn 27-indefinite.
NIELSEN, ALICE: Boston, Mass., March 13-25.
ROBINSON COMIC OPERA (French and Holmes, mgrs.): Portsmouth, N. H., March 13-25.
SOUTHWELL, ENGLISH OPERA (Charles M. Southwell, mgr.): Philadelphia, Pa., Oct. 3-indefinite.
SUPERBA: Buffalo, N. Y., March 20-25, Burlington, Vt., April 7-8.
THE BRIDE ELECT: Schenectady, N. Y., March 21, Utica 22, Syracuse 23, Ithaca 24, Elmira 25, Washington, D. C., 27-April 1.
THE FRENCH MAID: Lexington, Ky., March 23.
THE GEISHA: New Haven, Conn., March 22, Hartford 23, Jersey City, N. J., 27-April 1.
THE GIRL FROM PARIS: Marysville, Ky., March 30, Stanton, Va., April 8.
THE HIGHWAYMAN (Andrew A. McCormick, mgr.): Richmond, Va., March 22, Lancaster, Pa., 25.
THE TELEPHONE GIRL: Lancaster, Pa., March 23.
THE THREE DRAGONS: Newark, N. J., March 20-25, Baltimore, Md., April 3-8.
WAITE COMIC OPERA (F. G. Harrison, mgr.): Grand Rapids, Mich., March 20-25, Ft. Wayne, Ind., 27-April 1.
WILDER OPERA: New London, Conn., March 20-25, Norwich 27-April 1.
WILBUR-KIRWIN: Austin, Tex., March 20-25, Ft. Worth 27-April 1.
WILSON, FRANCIS (Ariel Barney, mgr.): Chicago, Ill., March 20-April 1.

VARIETY.

AMERICAN BURLESQUERS (Bryant and Watson, mgrs.): Peoria, Ill., March 20-22.
AUSTRALIAN BEAUTIES (Bryant and Watson, mgrs.): New York city March 13-25, Philadelphia, Pa., 27-April 1.
BLACK CROOK (Jermon): Boston, Mass., March 20-April 8.
BON TON BURLESQUERS: Hanover, Pa., March 27-29.
BOWLEY BURLESQUERS (Hurtig and Seamon, props. E. A. Myers, mgr. E. Paterson, N. J., March 20-25, New York city 27-April 1, Philadelphia, Pa., 3-8.
BROADWAY BURLESQUERS: Brooklyn, N. Y., March 13-25.
CASINO BURLESQUERS: Boston, Mass., March 20-25.
CITY CLUB: Dayton, O., March 20-22, Columbus 23-25, Altoona, Pa., 27-29, Elmira, N. Y., 30-April 1, Troy 3-5, Albany 6-8.
CITY SPORTS: New York city March 13-25.
DAISY DUCHES: Cincinnati, O., March 20-25, Dayton 27-29.
DEVERE, SAM: Pittsburgh, Pa., March 20-25.
EUROPEAN SENSATION: Baltimore, Md., March 20-25.
GAY MORNING GLORIES: Philadelphia, Pa., March 20-25.
GRAHAM GENUINE SOUTHERN SPECIALTY: Waterbury, Conn., March 20-22, New York city 27-April 8.
HART, JOSEPH: Brooklyn, N. Y., March 20-25.
HOPKINS TRANS-OCEANIC: Buffalo, N. Y., March 20-25.
HOWARD, MAT: New York city March 20-25.
HYDE COMEDIANS: Chicago, Ill., March 6-25.
IRWIN BROS.: Baltimore, Md., March 20-25.
KNICKERBOCKERS: Brooklyn, N. Y., March 13-25.
LANG OPERATIC EXTRAVAGANZA: Providence, R. I., March 20-25.
LITTLE LAMBS: New York city March 20-25.
MAJESTIC BURLESQUERS: New York city March 20-25.
MERRY MAIDENS (Jacobs and Lowry, mgrs.): Wilkes-Barre, Pa., March 20-22, Altoona 23-25, Pittsburgh 27-April 1.
MONTE CARLO GIRLS: Albany, N. Y., March 20-22, Troy 23-25, Buffalo 27-April 1.
MOULIN ROUGE: Brooklyn, N. Y., March 20-April 1, New Haven, Conn., 3-5, Waterbury 6-8.
NEW YORK STARS (Gus Hill): Buffalo, N. Y., March 20-25.
NIGHT OWLS: Hartford, Conn., March 23, 24.
PARISIAN WIDOWS: Cleveland, O., March 20-25.
POISSON CAFE: Detroit, Mich., March 20-25.
REEVES, AL: Newark, N. J., March 20-25.
RENTZ-SANTLEY (Abe Levitt, mgr.): Pittsburgh, Pa., March 20-25, Washington, D. C., 27-April 1, Baltimore, Md., 3-8.
RICE AND BARTON BIG GAITY: Cincinnati, O., March 20-April 1.
REILLY AND WOODS: Boston, Mass., March 20-25.
ROBER AND CRANE: Dayton, O., March 23-25.
ROSE HILL ENGLISH FOLLY: Brooklyn, N. Y., March 20-25.
ROYAL BURLESQUERS: Washington, D. C., March 20-25.
SEMON'S EXTRAVAGANZA (Harry W. Semon, mgr.): Binghamton, N. Y., March 20-22, Elmira 23-25, New York city 27-April 8.
SHARKY, TOM: Baltimore, Md., March 20-25.
SMITH AND GORTON (G. Paul and Wilard): Col. G. E. Dunbar, mgr.: Waukegan, Ill., March 21, 22, Lansing 23, 24, Clear Lake 25, 28, Spirit Lake 29, 30, Sheldon 31, April 1, Adrian, Minn., 3, 4, Madison, S. D., 6, 7.
SULLIVAN, JOHN L.: Bakersfield, Cal., March 23, Fresno 27.
TAMMANY TIGERS (Gus Hill): Detroit, Mich., March 20-25.
THE GAY MANHATTAN (Brooks and De Yaulis, mgrs.): Utica, N. Y., March 23, 24, Oneida 22, Troy 27-April 1.
VANITY FAIR: Philadelphia, Pa., March 20-25.
WHITE ELEPHANT: Philadelphia, Pa., March 20-25, Scranton 27-29, Easton 30-April 1.
WILLIAMS AND WALKER: Milwaukee, Wis., March 20-25.

MINSTRELS.

BAILEY BROTHERS (Harry Ward, manager): St. Joseph, Mo., March 20, 21, Cameron 22, Chillicothe 23.
BEACH AND BOWERS: Rhinelander, Wis., March 21.
FIELD'S, AL: 43: Auburn, N. Y., March 21, Syracuse 22, Elmira 24, Utica 25, Amsterdam 26.
FIELDS AND HANSON: S. Amboy, N. J., March 21, Freehold 22, Rahway 23, Madison 24, Morristown 25, Dover 27, Boonton 28, Englewood 29, Nyack, N. Y., 30, Suffern 31.

GORTON'S: Madison, Wis., March 22, Baraboo 23, Sheboygan 24, Manitowoc 25, Green Bay 26, Oconto 29, Marinette 30, Escanaba, Mich., April 1, Ishpeming 3, Houghton 4, Red Jacket 5, Marquette 7, Sault Ste. Marie 8.
HAYESLY'S MINSTRELS: Richmond, Ind., March 21, Terre Haute 22, Vincennes 23.
MAHARA MINSTRELS: Parsons, Kan., March 21, Joplin, Mo., 22, Carthage 23, Pittsburg, Kan., 24, Galena 25, Nevada, Mo., 27, Sedalia 28, Boonville 29, Jefferson City 30, Fulton 31.
PHIMROSE AND DOCKSTADER (J. B. Decker, mgr.): New Orleans, La., March 20-25.
RICHARDS, PRINGLE, RUSCO AND HOLLAND'S: Cape Girardeau, Mo., March 21, Poplar Bluff 22, De Soto 23, Jefferson City 24, Sedalia 25, Fayette 26, Moberly 28, Columbia 29, Fulton 30, Mexico 31, Louisiana April 1.
SCOTT'S (Oliver): Middletown, Ind., March 22, Marion 25.
WASHBURN'S (J. M. Wall, mgr.): Syracuse, N. Y., March 19-21, Oswego 23, Ogdensburg 25, Malone 29, St. Albans 30, St. John's, Que., 31, Burlington, Vt., April 1.
WEST, WM. H. (D. S. Vernon, gen'l mgr.): Toledo, O., March 21, Sandusky 22, Cleveland 24-25, Detroit, Mich., 27-29, Toronto, Can., 30-April 1.

MISCELLANEOUS.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): Chicago, Ill., Nov. 13-indefinite.
CAMERON CO.: Leavenworth, Kan., March 21, Hilton 22, Topeka 23, Lawrence 24, Ottawa 25, Paola 27, Ft. Scott 28, Pittsburg 29, Joplin, Mo., 30, Neosho 31.
CANADIAN JEWELRY SINGERS: Monmouth, Ill., March 24, Burlington, Ia., 24-26.
CARPENTER, PHOE. (Hypnotist): Albany, N. Y., March 20-25.
DE MOTTE, JOHN B. (Illustrated Lectures): Quincy, Ill., March 21, Kewanee 22, Beloit, Wis., 23, Springfield, Ill., 24, Davenport, Ia., 25, Chicago, Ill., 27, Oshkosh, Wis., 28, Baraboo 29, St. Paul, Minn., 30, Merriam Park 31, Independence, Ia., April 3, Downs 4, Estherville 5, Laurens 6, Rockwell City 7, Livermore 8.
FAHLAND, A. A. (Banjo Virtuoso): Havelock, Neb., March 21, Concordia, Kan., 22, Stockton 23, Lawrence 24, Sedalia, Mo., 25, Russellville 27, Marshall, Ill., 29, Cincinnati, O., 30, Pittsburg, Pa., 31, Flint, THE (Hypnotist): Leavenworth, Kan., March 20-27, Lincoln, Neb., April 3-8.
GODFREY BRITISH BAND: (John Graham, N. E. mgr.): Hartford, Conn., March 27, Worcester, Mass., 28, Fall River 29, Providence, R. I., 30, Brockton, Mass., 31, New Bedford April 1, Boston 2, 3, Norwich, Conn., 7, New London 8, Boston, Mass., 9, Waterbury, Conn., 11, No. Adams, Mass., 12.
HERRMANN, THE: Lansing, Mich., March 21.
KELLAR: Hartford, Conn., March 21, New Britain 22, New Haven 24-25.
KNOWLES, THE (Hypnotists: E. E. Knowles, mgr.): Fairbury, Neb., March 20-25, Tecumseh 29-April 1.
LEES, THE (Chattanooga, Tenn., March 20-25, Macon (Ga.) 26, Tabor, Ia., March 25, York, Neb., 24, Mapleton, Ia., 25, Estherville 27, Storm Lake 28, Mitchell, S. Dak., 29, Watertown 31, Millbank April 1.
MC EWE (Hypnotist): Rocky Springs, U., March 20-25, Cheyenne 27-April 1, Boise City, Id., 3, 4.
NASHVILLE STUDENTS: Iowa Falls, Ia., March 21, Vinton 24.
PERKINS, ELI: Creston, Ia., March 21, Beatrice, Neb., 22, Lincoln 25, Monroe, Mo., 25, Shabbona, Ill., 27, Bancroft, Mich., 28.
PHINNEY'S U. S. BAND: Chicago, Ill., March 6-22.
SANTANELLI (Hypnotist): Charlottesville, Va., March 20-25.
SEVINGALA (Hypnotist): Trenton, N. J., March 20-25, Bethlehem, Pa., 27-April 1, Allentown 3-8.
SOUSA'S BAND: Portland, Or., March 20, 21, Tacoma, Wash., 22, Seattle 23, Spokane 24, Helena, Mont., 25, Butte 26, Grand Forks, N. D., 28, Winnipeg, Man., 29, 30, Fargo, N. D., 31, Minneapolis, Minn., April 1, St. Paul 2, Chicago, Ill., 3-5, Kalamazoo, Mich., 6, Grand Rapids 7, Ann Arbor 8.
WINDSOR, PHO. W. M. (Vitasophist): J. Frank Rich, mgr.: Des Moines, Ia., March 20-25.

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CASTLE SQUARE OPERA COMPANY.
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The Great Ruby

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MISS ADA REHAN
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TELEGRAPHIC NEWS

CHICAGO.

"Biff" Hall's Weekly Budget—Bills of the Week—Hall's Homilies.

(Special to The Mirror.)

CHICAGO, March 25.

Another era of music has started in here. For some unknown reason local managers bunch their operas and we have them all together. This week we have Francis Wilson at the Grand, Jeff De Angelis at the Columbia, and grand opera by the French company at the Auditorium, with the Castle Square Opera company bill to open at Studebaker Hall Easter Monday. Chicago appears to like music. We have had three grand opera companies here at the Auditorium this season—Grand, Ellis, and now the New Orleans French contingent, which opened to-night in Les Huguenots. The engagement is for but one week and the operas announced are La Juive, La Reine de Saba (for the first time here), La Favorita, and Il Trovatore.

The March dinner of the Forty Club takes place to-morrow evening at the Grand Pacific Hotel, and among the guests will be Francis Wilson, Jefferson De Angelis, W. H. Thompson, Robert Hilliard, Dennis O'Sullivan, Ariel Barney, Joseph Wheelock, Fraser Coulter, R. A. Roberts, Robert Edson, George Fawcett, Sam Myers, Frank Burbeck, John W. Blaisdell, Harry McDonough, and Ben D. Stevens. Francis Wilson opened at the Grand Opera House to-night in The Little Corporal, splendidly supported by Dennis O'Sullivan, Lulu Glaser, and the rest.

Here is a gem received from Woonsocket, R. I., by Al. G. Bonney, treasurer for the Spooners:

"DEAR SIR:—Dear sir as I don't know the manager of the company I write or send this letter to you trusting that you will give it over to him if you are not him. I am hunting for a job as an actor and I am sure there is no other company I would rather join than yours. I am a young man of 16 years old dark hair, black eyes, 5 ft 2 in tall and I weigh 113 lb. I am active I have never had any stage experience and I don't need any as I am a born actor. All I ask of you is to give me a fair start of chance and you shall be well repaid in the future. If you wish to see me personally I can do so Friday night no earlier than 6:30 for I am on duty at night with the exception of Friday. My voice can be heard plainly and distinctly in every part of a theatre."

That funny little man, Jeff De Angelis, followed The Turtle at the Columbia last night, giving us our first hearing of The Jolly Musketier, his latest opera, before a large house. He will be followed by On and Off.

Senator William E. Mason lectured on "The United States of America and Asia" for the Elks, his order, at Central Music Hall last Saturday evening, and Colonel Robert G. Ingersoll spoke at Studebaker Hall last night on "The Devil."

Maude Adams continues at Powers' New Theatre in The Little Minister.

John Hogarty brought My Friend from India to the Great Northern yesterday, following Williams and Walker, and next week Manager Stair will offer Weber and Fields' Puss in Boots.

The standing room sign is still displayed nightly at McVicker's, where Manager Litt's big production of Sporting Life continues to turn away money.

His Wife's Father followed The Butterflies at the Dearborn yesterday, and up at Hopkins' Joe Arthur's Blue Jeans was revived by the stock company.

Mrs. Burnett's latest play, Joe Hurst, Gentleman, produced at the Grand last week by Digby Bell, has been shelved, as it did not quite meet the requirements.

Dr. Watson (Jan MacLaren) will deliver two lectures at Central Music Hall this week.

Through The Breakers is the bill this week over at the Academy of Music, the Ott Brothers are presenting All Aboard at the Adelphi, and Human Hearts is at the Bijou.

The principals of the Castle Square Opera company, which opens at Studebaker's April 3, include Yvonne de Treville, Joseph F. Sheehan, and Clinton Elder. The scenery for Faust, the first opera, is being painted by Walter Burridge.

When London Sleeps had two big houses up at the Alhambra yesterday.

While passing through lower Indiana recently F. A. Spencely, who evidently owns a typewriter that prints in red and blue, discovered Tootsie Google and Theresa Fox in the Empire Comedy company.

The Thomas concert season is nearing an end, and already the subscription sale for next season is larger than usual.

W. J. Ferguson, of The Turtle company, will go to Europe at the close of his season, but will not remain there. W. J. is a regular star-spangled-banner actor and has no use for foreign climes as a steady diet.

Ada Somers McWade, the soprano, is to go into vaudeville, doing the spinning wheel scene from Faust in costume.

The report has gone abroad that Will Shafer, of the Auditorium, had gone up to Milwaukee. This is not so, as the genial Will still gives corner rooms to all guests at the big Chicago hostelry.

We were to have had a bull fight here at Tattersall's the other night, a strong man proposing to wrestle with a stockyard bull, but the Humane Society won the contest and it did not take place.

Over in my police district one day last week an Irishman named Burke called at a Chinese laundry for his bundle, but as he had lost his ticket, the Chinaman applied his regular rule of "no tickets, no shirt," whereupon the Irishman slugged the yellow heathen. The latter took out a warrant for his assailant's arrest, and when the case came up before me I asked the Chinaman why he had had Burke arrested, and then I turned to the prisoner and remarked: "You heard what he said, Burke. And Burke replied, indignantly: 'Nothing of the kind ever occurred, yer honor!'"

And now they are calling the press agents of military melodramas "rough writers."

My friend, "Punch" Wheeler, writes me that a local manager in Alabama has applied to Manager Ben Thies, of the Birmingham Opera House, for an attraction on Mich. 9, as there is to be a hanging in his town on that date. "Punch" says that Ben is stuck on the cotton gin idea and wants the victim to be hanged between the acts. He sends me the postal and application to prove it. (This is on the dead.)

"Biff" Hall.

BOSTON.

The Hum of the Hub—Attractions and Prospects—Minor Matters.

(Special to The Mirror.)

Boston, March 25.

Foremost among the attractions in town to-night is the first performance here of A Runaway Girl at the Tremont. It should play to crowded houses for the three weeks, as James Powers and Virginia Earle are in the cast, and they are great favorites.

Alice Nielsen concludes her engagement at the Boston this week, and a return will be welcome at any time. The opera made a hit, and the company is the best of its kind seen here in a long time. As for the star—they call her the "Lyric Lotta," and that is about right. She has made an immense personal success, and it is every bit deserved.

Brown's in Town at the Park this week brings back several Boston favorites, among them James C. Barrows, who was well liked when he played at the Castle Square, and Anna Belmont and Kathryn Osterman, who added so much to What Happened to Jones' popularity at the Museum.

Julia Marlowe made her first change of bill at the Hollis to-night and appeared in The Countess Valerka, while Ingomar and As You Like It will be given later in the week.

Ward and Vokes have moved uptown for their engagement this season, and appear at the Grand Opera House. The better halves of the two stars—the Daily Sisters—are among the strongest features of The Governors, while Johnny Page is missed.

Gettysburg is the "seventh year" play of the season to be given at the Columbia, and it promises to have the same popularity as the others, but Tom Henry's red, white and blue necktie will be worn out if this boom in patriotism continues.

The Prodigal Daughter continues to big business at the Castle Square, and its run has been extended again. Tony Cummings has made one of the hits of the production. So has Charles McKay.

Go-Won-Go-Mohawk is the attraction at the Bowdoin Square this week, and the advertised fact that she has played before Queen Victoria will not hurt

her any with the clientele of the house. Hattie Belle Ladd appears this week and introduces some songs. Viola Allen continues to tremendous business with The Christian at the Museum, and the orchestra is under the stage at every performance.

Charles J. Gorman, theatrical agent, and Raymond W. Averill, manager, were in the bankruptcy court last week. The latter had liabilities of \$1,494 and assets of \$1,150.

Marcus R. Mayer was in town last week completing the arrangements for Olga Nethersole's appearance here.

Kate Ryan is going into vaudeville, and will appear in a monologue at Keith's.

Bruce Edwards was the one guest at the dinner of the Newspaper Club last week.

John Mason had an ulcerated tooth last week which caused him to lose two performances. In his absence Horatio Drake in The Christian was capably played by Charles Bowen.

William Seymour made a flying trip to New York yesterday. If the coming season of grand opera by the Grau company at the Boston is not a success it will not be his fault. He has been working wonders.

I understand that the Radcliffe girls are anxious to have Olga Nethersole lecture before them while she is in Boston.

Herbert Kelsey and Effie Shannon are at last to have a Boston engagement in The Muth and the Flame. They were booked for the Muth, but because she loved him so crowded them out. Now they are coming to the Park, April 3.

L. J. McCarthy had charge of the stage at the Elks benefit last week, and to his efficiency were due the perfect smoothness and great success of the entertainment.

Alice Nielsen went down to the Post office one day last week and worked a linotype machine without making a mistake.

John W. Lacy and Howard Booker are going to have a benefit matinee at the Grand Opera House March 25.

The Christian will not be played on Good Friday. The Great Ruby will not have a Boston engagement until next January, when it will come to the Boston for a run.

Lizzie Morgan has been having a deserved rest on account of the long run of The Prodigal Daughter at the Castle Square, and as there is no part for her in The Girl I Left Behind Me, her vacation will be extended.

The Leonzo Brothers are to play an engagement with the stock company at the Bowdoin Square next week.

John J. Curtis, superintendent of the Bowen-Merrill company, Indianapolis, was in town last week to see Julia Marlowe in regard to "When Knighthood Was in Flower," which the company publishes. The novel is quite the craze here, and has run through no end of editions. Miss Marlowe will make a dramatization of it for her feature for next season.

Frank C. Thayer has been in Boston on a visit to his mother, after a year of service in the cavalry. He has great stories to tell of his exploits in Cuba and elsewhere.

The plans for the new Music Hall were on exhibition all last week, and called forth universal admiration. A meeting of the stockholders will be held in a few days to take final action.

Bimbo of Bombay and its authorship may reach the courts, and then again they may not. At any rate, while it was being played at the Grand Opera House last week, Bruce Edwards discovered that there were marked resemblances between it and Koomra-Sami, a play he wrote several years ago to introduce in dramatic form the tricks of a magician.

On the other hand, the management claims that Bimbo is the work of Edgar Smith and is entirely original.

And speaking of authorship of plays, I wonder if any of those who saw the production of Hoyt's A Dog in the Manger in Washington were in Boston in 1882 when that dramatist produced Cezalia, which was, I think, his second play. A comparison of the two plots might be interesting.

Walter B. Woodall, who was with Joseph Jefferson this season playing Rag in The Rivals, has joined Manager E. Webster for the Spring and Summer season of the Boston Comedy company in the Eastern States and British Provinces.

Theatre ticket speculators are increasing in numbers on the sidewalks, and will soon become a nuisance, if prompt action is not taken, as was done in front of the Museum the other night. A fellow was arrested and fined \$3.

Boston managers are still bothered by the large number of producers for the children, one of whom is said to have representatives of four nationalities in his family. The City Fathers do not seem to be abiding by their recent agreement in regard to requests, and it would not be strange if a managerial combination should result.

JAY BENTON.

PHILADELPHIA.

A Promising Week—Coming Actors' Fund Benefit—Gossip—The Stock Companies.

(Special to The Mirror.)

PHILADELPHIA, March 25.

The dramatic outlook for this week is excellent. The Southwell Opera company left this city yesterday for San Francisco to open at the Grand Opera House April 1 in The Queen's Lace Handkerchief.

The following is a roster of the company: Edith Mason, Thomas H. Perse, William Wolf, Arthur Wooley, Bertha Racci, Eleonora Guisti, Hattie Belle Ladd, Daisy Thorne, Miro Del Monte, Winifred Goff, Forrest D. Carr, Charles H. Jones, stage director; Sell Simons, musical director; Ernest Southwell, business manager; and a chorus of forty-five well-trained voices.

The Girl from Paris at the Grand Opera House is making a hit. The cast includes Josie Hall, Ed Chapman, Frank Smithson, Mammie Gilroy, Alexander Clark, Ruth White, Bessie Fairbairn, John J. Raffael, and Will H. Sloan, who enacts Louis Mann's original role.

The change from opera to popular successes of the past three years has proven an acceptable change. Manager Charles Southwell starts for the Pacific Coast next week to look after the interests of his operative company, leaving Clifford Wilkins, the treasurer, in charge of the business interests. The bookings to follow, each likely to have a three weeks' run, are in Gay New York, the original production including Eddie Foy; Excelsior, Jr., and Adonis.

There is quite a novelty at the Auditorium to-night in The Air Ship. The company is excellent, containing among its thirty people Marie Stewart, James T. Kelly, Raymond Finley, Lottie Burke, Max Williams, and Ben Shields. The comedy and the company were well received by a crowded house. Monroe and Mack in Johnny on the Spot follow March 27. Henry Lee's new vaudeville aggregation April 3.

John Drew's three weeks' engagement at the Broad Street Theatre in The Liars closes March 25. William H. Crane for one week only appears March 27 in The Head of the Family. April 3, At the White Horse Tavern.

Heartsease, with Henry Miller, Margaret Dale, and a good supporting company, fill in this week at the Chestnut Street Theatre. James A. Herne in Griffith Davenport follows March 27 for two weeks.

Lillian Russell, Edna Wallace Hopper, Thomas Q. Seabrooke are the headliners for the week at the Chestnut Street Opera House, where La Belle Helene, with gorgeous costumes and a large company, holds sway. A Dangerous Maid follows March 27. Mask and Wig Club (amateur) April 3. The Three Dragons April 10.

At the Park Theatre this week The Real Widow Brown appears. A clever dramatic company and a long list of specialty people present the funny farce. Nellie Sylvester enacts the title role, and the entire organization deserves praise for a pure, bright and entertaining performance. Little Lord Fauntleroy, with the Smokey Children, follows March 27. The Spring engagement of Creston Clarke and Adelaide Prince opens at this house April 3 with A Son of France for a four-weeks' term.

Mary Gardner has been engaged for leading juveniles with Creston Clarke.

The Actors' Fund benefit to be given at the Academy of Music on the afternoon of April 6 is already attracting favorable notice from the local press. All of our popular places of amusement have willingly volunteered the biggest features that play at their houses at that time to aid this noble and deserving fund. The public fully appreciate the cause, and the programme offered justifies large receipts.

The Grand Avenue Theatre, with a modernized version of Faust, is crowded to the doors this evening, and every member of the stock company was honored with many tokens of popular appreciation. Valerie Bergere enacts Marguerite, George Barbier, Faust; Joseph Kilgour, Mephisto; Emma Maddern,

Martha, and Edwin T. Emery, Valentine. The advance sales insure crowded houses the entire week.

Dr. Jekyll and Mr. Hyde is in rehearsal for March 27.

Forepaugh's Theatre continues in its remarkable success. The enterprise and liberality of Mrs. John Forepaugh has made this house famous, and she certainly deserves the credit and large financial returns so liberally tendered this season. The bill for this week is Nan the Good for Nothing. The Belle, well acted by George Learson, Carrie Radcliffe, Thomas J. Dempsey, Harry Leighton, and Florence Roberts. For coming week, The New Magdalen.

Dan Daly and Helen Lord are the leading features in The Belle of New York at the Walnut Street Theatre for this week, this being its final representation in this city. Richard Mansfield, presenting Cyrano de Bergerac, follows March 27 for a three weeks' run.

Lincoln J. Carter's spectacular drama, Chattanooga, is at the National Theatre this week. The play is in four acts abounding in thrilling situations. The biograph used at the climax depicts the hero speeding on a locomotive with important messages. The illusion is perfect and created a sensation. At Piney Ridge is booked for March 27, A Girl from Ireland April 3. Thomas Sharkey and vaudeville April 10.

The Standard Theatre Stock Dramatic company appears in The Two Orphans, a large and appreciative house. The vaudeville features between the acts are Bates and Bates, Simmons and Gibbs, Cawthorne and Thomas, Weston and Smilax, and Austin the wire walker. March 27, Leah the Forsaken.

McFadden's Row of Flats holds the week at the People's Theatre. Hal Reid's Knobs o' Tennessee follows March 27. White Heather April 3.

Can You Drink It, a burlesque on the Schuykill water which we are compelled to swallow in the Quaker City, is the latest effort of Damont's Minstrels at the Eleventh Street Opera House, which is nightly crowded by well-pleased audiences. This has been the best season for many years.

Frank Aiken, who recently broke his wrist by falling on the ice, is resting here at the home of his daughter. He will rejoin the No. 2 Little Minister company April 3.

Musical Notes: Academy of Music, March 22, Emil Sauer, pianist, in concert. Dan Godfrey's British Guards Band 23, matinee and evening. The fifth and last Boston Symphony concert takes place this evening. Mlle. Carreno, soloist.

James Whitcomb Riley in readings from his own humorous work appears at the Academy of Music March 24.

The Bavarian Peasant company is in its second and last week at the Arch Street Theatre, pleasing large and intelligent audiences.

George R. Allison, treasurer of the Chestnut Street Theatre, has changed the date of his annual benefit to March 27, 28.

S. FERNBERGER.

ST. LOUIS.

Robson Produces Two Rogues and a Romance—At Other Theatres.

(Special to The Mirror.)

St. Louis, March 25.

An event of special interest was the initial production last night at the Olympic of Stuart Robson's new play, Two Rogues and a Romance, written by Theodore Burt Sayre. The following was the cast:

Sir Richard Carrington	Harold Russell
Philippe, Duke of Vestalago	Frank C. Bangs
Andre De Masax	Sheridan Block
Reggie Carruthers	Stuart Robson
Bimbo of Bombay	Willard Curtis
Livingstone Bentley	Joseph Mettler
John	J. Goodman Bray, Jr.
Brutus	Mrs. Stuart Robson
Doctor Violet Vinton	Ida Van Cortland
Mrs. Bentley	Gertrude Perry
Sibyl Carrington	Mabel Strickland
Flossie Carrington	Lucille Ramon
Lucille Ramon	Marie Burroughs

Mr. Sayre uniquely classifies Two Rogues and a Romance as "a serious play bristling with humor."

In the first act, that occurs at the home of Sir Richard Carrington, the British Ambassador, at Washington, it is made known to the audience that fifteen years prior to the opening of the play, Angelo, Count de Masax, a young Italian living in Rome, fell in love with the wife of a prominent Government official, fought a duel with her husband and killed him. The wife then repudiated her lover, who sought forgetfulness in Africa. His whereabouts are known only to four people: the Hon. Reginald Carruthers, Lucille Ramon, Philippe, Duke of Vestalago, and Andre de Masax, cousin of Angelo. Andre, at the instigation of Vestalago, comes to America in the guise of his cousin, the Count, hoping to win some rich heiress, and is made welcome in Washington. Lucille Ramon was betrothed in girlhood to Richard Carrington, then Secretary of the British Ambassador to Austria. Having betrayed her Carrington deserted her and her child. Lucille subsequently became famous as a writer under the nom de plume of "The Rajah."

Carrington, now a baronet, is Ambassador to the United States. Lucille decides to come to America in the hope that Sir Richard's daughter may take the place of her own child, who has died.

The play opens at the house of Sir Richard Carrington. Andre de Masax has become engaged to Sibyl, Sir Richard's daughter, during the absence of Reggie Carruthers in Canada. Reggie learns that Lucille has come to Washington, and, knowing of her old intimacy with Sir Richard, fears she will use Andre's imposition to strike at her former lover through his daughter, so he lets Andre know that he has discovered her deception, but for his cousin's sake promises to help him escape exposure. In Act II, which takes place at the residence of Secretary Bentley, Sir Richard and Lucille meet. She is willing to forgive Sir Richard the wrong he did her if he will permit her the friendship of his daughter. This he indignantly declines to do, and she declares she will make him regret his refusal. She gives Andre his choice between telling Sibyl who and what he is, or being publicly exposed by her, rightly believing that he will refuse to make the truth known. Carruthers tries to dissuade her, but she says that she is determined, tells Sibyl that upon implicit obedience depends her lover's honor, perhaps his life. He writes on her fan the course of action she must follow. When Lucille demands that Andre tell Sir Richard the truth Sibyl enters, and, following Reggie's instruction, breaks the engagement herself, thus making it impossible for Lucille to obtain her revenge through making public Andre's deception. The next act takes place in the apartments of Andre, who returns heart broken from Bentley's, and is prevented from suicide by Reggie. Sibyl comes secretly to the place to assure Andre that her repudiation of him was only a trick to avert an unknown danger. Lucille, outwitted, declares that she will give the true story of the Count de Masax to the press. A strong scene takes place between Reggie and Lucille, which ends with her defeat as Reggie has received word from Africa of the death of the real Count, which, of course, makes Andre the rightful possessor of the title. Abandoning the idea of using Andre to strike at Sir Richard, Lucille demands that the Ambassador resign his office, threatening to place in the hands of the British Government a document that proves that when he was Secretary of the English Ambassador to Austria he sold an important Government secret. Sir Richard attempts to take the paper by force, and is stabbed and killed by Lucille, who escapes. The body of Sir Richard is found by Reggie, who conceals it, and sends the daughter home escorted by her lover.

In Act IV, which is made up of comedy, the lovers are paired off, and all ends happily. The comedy interest of the play is furnished by Reggie's courtship of an exceedingly bright and energetic female physician, who only yields to his blandishments after he has abandoned the pursuit as useless. Mr. Sayre has fitted Mr. Robson with an admirable role, in which the comedian made an emphatic individual hit. He was ably supported by Marie Burroughs, who portrayed in a finished manner the role of Lucille Ramon. Mrs. Stuart Robson, as the female physician, also scored. Frank C. Bangs, Sheridan Block, Harold Russell, Gertrude Perry, Ida Van Cortland, and Mabel Strickland also did excellent work. A large audience gave the play a cordial reception.

A big house greeted De Wolf Hopper in The Charleston at the Century. As usual, Mr. Hopper has a most competent company.

The attraction at the Imperial yesterday was Romeo and Juliet, with Lawrence Hanley as Romeo and Minnie Radcliffe as Juliet. It was put on in a lavish manner and the two principal characters were well taken.

Captain Lettarblair is the bill at the Grand Opera House. The entire stock company was in the cast, and each and every one of them made a hit. The

production was put on in Manager Giffen's usual elaborate manner. The audiences were large.

The Span of Life was given at Havlin's Theatre yesterday, pleasing good audiences.

The Gay Masqueraders are a good drawing card at the Standard Theatre.

The Columbia, as usual, had two large audiences yesterday, and the bill is an excellent one.

It is said that after the close of the regular season at the Grand Manager Giffen will take the stock company on the road for a short tour. It is also reported that the small company giving one-act farces at the Columbia also will be sent out by Manager Salisbury.

W. C. HOWLAND.

WASHINGTON.

This Week's Bills—Mansfield's Big Receipts—Local News.

(Special to The Mirror.)

WASHINGTON, March 25.

*A Stranger in New York is the attractive card this week at the New National Theatre opening to a very large audience. Harry Conor was immensely amusing as the Stranger. Harry Gifford's well-known whistling and imitations scored strongly. Anna Boyd, Etta Gilroy, Louise de Wolfe, Margaret Fitzpatrick, Agnes Paul, Florence Lillian Wickes, Margaret Ashton, Clayton E. White, John Hyatt, Charles Dugan, C. J. Campbell, Charles Warren, and William F. Ryan were also conspicuous for good work. The Bride-Elect will be the next attraction.

Hotel Topsy Turvy, that had its first American production at the Lafayette Square, opened a return visit at the Columbia Theatre to a full house. Eddie Foy continues in the role of principal fun maker and creates many hearty laughs. Amelia Summerville assists in an excellent manner. Others in the clever company are Douglas Flint, Edgar Halstead, Frank Doane, Ed. J. Connelly, Alexis Law-Gusko, George L. Tallman, Randolph Curry, Madeline Lack, Adelaide Orton, Emma Brennan, Virginia Rose, and Ali and Beni. The Burton Holmes illustrated lectures will follow for a week.

Johnny on the Spot, with Monroe and Mack as the stars, opened at the Academy to a good house. The principals were well received. Specialties predominate. Charles H. Boyle, Carrie Graham, the Collins Brothers, Tennie Marley, Nellie Lawrence, and May Donohoe also appear to excellent advantage. The White Heather will follow. The return concert of Godfrey's Band last night drew a full house.

The Lafayette Square is closed this week. Managers Luckett and Dwyer, of the Columbia Theatre, are elated over the results of Richard Mansfield's engagement in Cyrano de Bergerac last week. The business was the largest ever done in a dramatic engagement in the history of any local theatre.

The receipts for seven performances were \$15,225 fifteen thousand three hundred and twenty-five dollars. The prices ranged from \$2 to 50 cents. Mr. Mansfield and his stage-manager, Mr. Graham, voluntarily complimented the theatre and its managers for their efficient handling of the big production, which was put on without a hitch during the entire week.

Manager Andrew A. McCormick and the principal male members of The Three Dragons, playing last week at the Lafayette Square, were the guests at a dinner at Chamberlin's on the evening of St. Patrick's Day. The hosts were John H. Chamberlin, Edward J. Dunphy, Henry Downey, Martin S. Paine, John S. Foster, Thomas P. Dinneen, William H. Silverthorne, and George W. McClusky, all of New York, who visited the city for the occasion.

Emil Sauer crowded the New National Theatre Friday afternoon. Much enthusiasm was manifested in the masterly execution of this great pianist.

The feature of the Washington Saengerbund concert at the Columbia Theatre Sunday night was the appearance of Mary Helen Howe in classical selections.

David Towers has won for the third time his suit for damages against one of our electric surface lines for injuries received by riding his bicycle into an unprotected manhole. The original suit was for \$5,000. The first verdict was for \$50, the second for \$500, and the last, on the trial just concluded, for \$50.

JOHN T. WARDE.

BALTIMORE.

John W. Albaugh, Sr., to Return to the Stage—A Female Drummer—Notes.

(Special to The Mirror.)

BALTIMORE, March 25.

There was a very large audience at Ford's Grand Opera House this evening to witness A Female Drummer. Johnstone Bennett, who heads the company, was very clever in her impersonation of the title role, infusing plenty of life and ginger into the part. Nellie O'Neil, a jolly soubrette, made a decided hit. Willis P. Sweetnam's monologue caused roars of laughter, and George Richards, Eugene Canfield, Tony Williams, and Charles A. Burke, and the rest of the large company aided in a thoroughly enjoyable performance. Andrew Mack next week.

Annie Russell, in Catherine, is the attraction at the Academy of Music this week. La Belle Helene will follow for four nights.

Frou-Frou is the bill at the Lyceum Theatre this week. Manager Albaugh's capable stock company gave it an interpretation that made it more than interesting. The Lyceum will be closed next week, reopening April 3, when the return to the stage of John W. Albaugh, Sr., as Master Walter in The Hunchback will take place.

A. Q. Scammon's company presented Side Tracked at the Holliday Street Theatre. The company is a clever one, and the specialties are good. Murray and Mack in Finnigan's 400 will be next week's attraction.

The Boston Symphony Orchestra, with Teresa Carreno, will be heard at Music Hall Tuesday evening, and on the following night Godfrey's British Guards Band will give a concert.

We will have three nights of grand opera and one matinee at the Music Hall, beginning April 10.

Julie Vallette, soprano, assisted by Arthur Freeman, pianist, will be heard in concert at Lehmann's Hall on Friday evening.

Genial Harry Conor was in town last week with A Stranger in New York. Mr. Conor has hosts of friends here, and his annual visitation is always looked forward to with pleasure.</

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

The Mayflower and A Lady of Quality Presented—The Improper Cuckoo—News Notes.

(Special Correspondence of The Mirror.)

LONDON, March 11. Since last Sunday (when the Music Hall Benevolent Fund's annual dinner, which, specially called for that day of the week to oblige professionals, drew at least six of these), America has loomed historically large in this city. In the first place, there was the production of two important plays which had first seen the footlights in your city—namely, Louis Napoleon Parker's *The Mayflower*, and *A Lady of Quality*, as adapted by Mrs. Frances Hodgson Burnett and Stephen Townsend, from Mrs. H. B.'s novel of the same name. Moreover, on Monday at the Duke of York's they prefaced *The Adventure of Lady Ursula* by the bright little play, *Chums*, which also was first produced in its present form in your nation. In addition to these arrangements, it fell out early in the week that in all probability the first production which George Edwardes will do on his own at the Prince of Wales, which he takes over from Manager Lowenfeld next Saturday, will be your local review, *The Whirl of the Town*. This will be run in association with your George W. Lederer who, in addition to having carried off our popular little low-comedy lady, Louie Freear, to appear on the American stage, has also arranged to import to your city our very favorite low comedian, Willie Edoula.

Moreover, even as I write I find (1) That the character which your Mrs. Brown Potter (who nearly had her jewels stolen this week) is to play in Beerbohm Tree's production of Henry Arthur Jones' forthcoming Anglo-Indian play, *Carnac Sahib*, will give her the best acting chance she has ever had; (2), that the happily recovered Geraldine Ullmar is about to go on the London vaudeville stage in a sketch written for her by George Dance, author of *The Lady Slave* and other musical mixtures; and (3) that Charles Wyndham, who is in a sense American, having been honorably concerned with your late great Civil War, to say nothing of your local stage, has just decided not to revive *The Jest*, when he reappears at the Criterion on April 6, but to produce Haddon Chambers' new play, *The Tyranny of Tears*. He (C. W.) will wisely, as I think, save *The Jest* until he reaches his new theatre in the Charing Cross Road; which theatre he will open, however, with a revival of his much beloved play, *David Garrick*. Before finishing this paragraph I should, perhaps, mention that the cheery Charles has just engaged Fred Kerr and Maude Millett for *The Tyranny of Tears*. Also that you will doubtless regret to hear that the lovely Mary Moore is, at the moment of writing, very ill. You will, however, rejoice to learn that a recently deceased play-going lady has just bequeathed unto her £25,000, which is what our late friend, Shylock, would call a good round sum. The same enthusiastic bequest has been bequeathed to the said Wyndham a whole library of volumes, which Wyndham tells me he hardly knows what to do with.

Before going on to consider the question of new plays, I should, perhaps, state that the aforesaid Music Hall Benevolent dinner drew for the Fund over £1,000 in spite of the paucity of professional diners. Also that Joe Lyons, at whose Trocadero restaurant the dinner was consumed, not only made a genial chairman, but collected about one-half of the above named total. That Lewis Waller, who last Sunday night was the guest of the evening at the gallery, first-night dinner, was this week sued by Manager Fredericks, of the Borough Theatre, Stratford, for breach of contract for not going there himself with *The Three Musketeers*, but sending H. V. Esmond to play *D'Artagnan* in his place. Many figures necessary and otherwise were gone into, and eventually the court awarded Fredericks the sum of £275. I may here add that Sir Henry Irving, who this week sent the sum of £100 to the Prince of Wales' Hospital Fund, yesterday granted the use of the Lyceum Theatre for the Lydia Thompson farewell matinee, the date of which was now fixed for May 2. That a benefit matinee is being organized for Jennie "Jo" Lee, who toured so long in your States. That the favorite and chic little American comedienne, Julie King, who made such a success in the Coronet Theatre, Notting Hill, pantomime, is about to woo fortune on our local variety stage. That Barnum and Bailey, who finish at Olympia in about a month's time, have just secured the Khalifa's own pet lion, which is being duly lionized by all comers.

With regard to the above named plays, *The Mayflower* and *A Lady of Quality*, inasmuch as New York playgoers are already familiar with the plots thereof, it only needs that I should chronicle the method of the playing and the effect on our audiences. Not to put too fine a point upon it, both plays, although possessing many an effective situation, were found somewhat too talky for our taste. Happily, the talk was often good of its kind, not to say dainty and epigrammatic, and it is probable that after calm and quiet cutting each play will prove popular in certain theatres. In *The Mayflower*, which started a short tour at the Metropolitan, Camberwell, the chief acting successes were made by Lena Ashwell as Joan Mallory, Scott Bulst as Lord Gervase, Mark Kinghorn as Tobias Mardyke, and Bernard Gould as Jack Poyngins, a remarkable performance. For some time past Gould has been proving that he is as clever on the boards as he is at black and white drawings which, under his own name of Bernard Partridge, he takes on in *Punch* and other important journals.

In the acting in *A Lady of Quality*, which is up for a short run at the Comedy, the chief histrionic honors fell to Eleanor Calhoun as Clorinda Wildairs, William Farren, Jr. as Sir Geoffrey, Alfred Kendrick as Sir John Oxley, May Palfrey (Mrs. Weedon Grossmith) as Lady Betty, and especially to Marie Linden as Ann Wildairs. The only thing the fair and versatile Eleanor Calhoun needs is a dash or two more of fire in the big scenes; perhaps this bit of fire will be kindled later on.

The aforesaid little comedietta, *Chums*, albeit the mixtures and muddles thereof are of a conventional kind, is so neatly and brightly written and for the most part so well acted at the Duke of York's that it affords much amusement to the early comers.

In the prospective London production of *Hall Caine's The Christian*, Herbert Waring will play John Storm, and Evelyn Millard will be the Glory Quayle. I observe that Charles Frohman has secured the English version of *Décadé* which, under the title of *The Cuckoo*, was produced by Charles Hawtrey at the Avenue a few days ago. What Frohman will do with this version on your side I am rather at a loss to guess. If I read my American history aright, American audiences are not overwhelmingly fond of an excessively blue tinge in their entertainments. Doubtless on your side, as on ours, there will always be found some baldheads and others who revel in a bit of "suggestiveness," whether of French extraction or otherwise. In adapting this newest example of the farcically treated fracture of the Seventh Commandment, or rather at sundry attempts therat, adaptor Brookfield has not in any sense minced matters: indeed he has to a great extent emphasized them. Not to spend further time on this sort of thing, I may sum up by saying that this play is often offensive, and is fit for "gentlemen only"—you know the sort of gentlemen I mean, as the song says.

spectively and successfully filling the places of the players mentioned.

Marie Tempest, who like Mary Moore has recently inherited a large number of pieces of eight molders, doubloons, etc., has just returned from Biarritz (where the Clement Scotts go to), and has resumed her character in *The Greek Slave* at Daly's. I am informed that we may soon expect to see Sunday sacred concerts at Covent Garden Opera House. A said-to-be-scorching melodrama, *The Blind Witness*, is due at the Shakespeare, Clapham, next week. One of its runners is Hugh J. Diddott, the dramatic agent, who is at the moment of writing lying seriously ill. John Hare has just resolved to revive *Caste* next Saturday, pending the production early in April of Pinero's new play, *The Gay Lord Quex*, which is shaping well. The latest situation chosen by our dramatists for farcical treatment is the newly predicted End of the World, said to be due Nov. 13. The chooser is Arthur Sturgess, who will use this situation in a new 2000 B. C. Chinese opera which he has concocted with James M. Glover. I have also to announce that at the Playgoers' Club to-morrow week the clubbers will be lectured on "Japanese Plays and Playgoers," and that the chair on this occasion will be taken by O Koto San, a geisha from Tokyo! Whew! I am expecting quite a rush of clubbers on this occasion. What do you think?

GAWAIN.

THE PARIS STAGE.

Many New Plays—Bernhardt's Success—Other News.

(Special Correspondence of The Mirror.)

PARIS, March 3. Jean Alcard is the latest Frenchman to come forward with a translation of Shakespeare. His version of *Othello* has been produced, after months of preparation, at the Comédie Française, with Mounet-Sully as Iago, and Mile. Lara as Desdemona. M. Alcard's translation is made in a careful, reverent and scholarly manner, yet it will never satisfy an English person. The beauty, the sublime power of the great original, are not there. This has been invariably the fault with French translations of Shakespeare, and it seems impossible to overcome. M. Mounet-Sully's *Othello* has been praised warmly, and is indeed a masterly piece of acting. M. Paul Mounet's Iago was of equal strength, and enhanced materially this artist's reputation. Mile. Lara was a rather weak Desdemona. The other roles were played conscientiously.

We have had dramatizations of novels at wholesale of late. Anatole France's play, *Le Lys Rouge*, from his novel of the same name, adds another to the list. It was produced at the Vaudeville Feb. 26. The story of the play follows that of the novel closely. The young wife of a man of middle age has the inevitable lover in the person of a man about town. The woman and a young sculptor fall mutually in love, and she deserts her first lover for him. The sculptor discovers that she had been the mistress of another man, and his love dies. The woman pleads with him for forgiveness, but he repulses her, and she goes out weeping, deserted by both lovers and disgraced in her husband's eyes. The theme of the play is distinctly immoral and unsavory. The part of the woman's infidelity to her husband is practically ignored, or accepted as a matter of course, and the audience is expected to sympathize with her, though her misfortune is of her own making and inexcusable. There are several strong scenes that were splendidly acted by Rejane. In fact, the occasion was one of personal triumph for her and for Glintry, who was fine as the sculptor. The unwholesomeness of the play, however, left a bad taste in one's mouth.

Excellent *Affaire* is the title of the new comedy at the Folies Dramatiques, and surely a more inappropriate title could not have been found for it. *Mauvaise Affaire* would describe it accurately. The plot is insipid, and vulgar without being funny, and I shall not bore you with its details. The play achieved an unqualified failure, and was withdrawn after a few performances. *L'Auberge de Tohu-Bohu* has been put on as a stop gap.

The Comédie Parisienne, a theatre that always offers a varied programme, consisting of two or three plays of different styles, put on a new triple bill the other evening. First came *La Petite Famille*, a farcical comedietta in one act, by Maurice Vaucaler, that was amusing enough. A serious play, *La Miette*, follows this. It is a rather laborious affair, involved in plot, and has not been received enthusiastically. The last of the trio is the best of all, and is alone a full equivalent for the price of admission. It is a vaudeville by Tristan Bernard, entitled *L'Anglais tel qu'on le parle*, and relates the troubles of an unfortunate Frenchman ignorant of every language save his own, that becomes interpreter at a hotel. Into the one act of the play is condensed more genuine fun than can be found in most of the more pretentious comedies. The situations are ludicrous in the extreme, and the audience laughed till it wept. The excellent company acted with all the necessary vim.

The *Ambigu*, which has played in hard luck all this season, will dismiss *Le Roi des Mendiants* to-morrow in favor of an adaptation of Francois Coppée's play, *Le Coupable*.

The long run of Cyrano de Bergerac, which is, I think, unsurpassed in the history of the French stage, will be brought to an end about March 15, when Emile Bergerac's *Plusque Reine* will be produced. M. Rostand, by the way, is now working hard on *L'Aiglon*, the versicle drama that he is writing for Sarah Bernhardt. This, it was expected, would be produced this season, but it is now announced that M. Rostand will be unable to complete it in time, and that the production will be delayed until the Fall.

Another pending change of bill is at the Palais Royal, where that broadest of broad farce, *Charl*, will give place to *La Poire*, by Louis Artus, on Tuesday.

It is gratifying to record that Madame Bernhardt is meeting with great success at her new theatre. Although nothing new has been produced as yet, the public has flocked in large numbers to see the great actress in her familiar repertoires devoted to recitations of the works of French authors has proved a popular innovation. A nominal price of admission is charged, and the theatre is crowded at each performance. Madame Bernhardt will revive *Dalla* this week.

La Dame de Chez Maxim has also caught on tremendously. During its first month the receipts were in the neighborhood of \$50,000. Nearly every music hall has a burlesque on the play, and some of them are nearly as funny as the original.

A preliminary to two regular seasons of opera, a few performances of *L'Enfant Prodiges* are being given at the Theatre Lyrique (formerly the Renaissance), with Felicia Mallet in the principal role.

L'Angelus, a new one-act opera, preceded Phayne at the Opéra Comique on Thursday evening. It was received with considerable favor. George Mitchell is the author and Casimir Bailie the composer of the work.

Mile. Calvé, who has been resting in Spain with her family, is to return here shortly. She will be heard as Ophelia in the forthcoming revival of *Hamlet* at the Opéra.

Great interest is manifested in two productions of Henri Lavedan's new play, *Le Vieux Marcheur*, that goes on at the Variétés to-night.

Fanchon Thompson again sang *Carmen* at the Opéra recently. The success of her first appearance was repeated, though the critics are loath to give this talented American girl the praise she has earned.

T. S. R.

THEATRICALS IN THE PHILIPPINES.

How Our Soldiers are Amused—Harry Corson Clarke in Evidence—Comic Opera.

(Special Correspondence of The Mirror.)

MANILA, P. I., Jan. 22. One day last week Major Cook sent to my room a copy of a November issue of *The Mirror*, since which time it has been read and re-

read until it is worn out. It was like the hearty handshake of an old friend, and I have considered it a duty to send you the status of our amusements in a city of 175,000 people; a city to all intents and purposes (before the advent of the "Americano"), two hundred years behind the times. Various entertainments have been given at the different playhouses by the volunteers, two of which won recognition by merit. There have been three theatres in action, until three weeks ago, when two of them closed. The third, which was giving a fairly good vaudeville performance, switched its system to comic opera. La Mascotte, The Army Chaplain, The Hussars, Chateau-Margaux, The Church Boys, The Indiana, La Africana, The Coffey Singers, and Nina Panchos have all been sung within the last three weeks to enormous houses. Señora La Rios and Señor Cala are the stars of the company. The greater portion of the receipts come from the pockets of Uncle Sam's boys. The prices are: Five chair box, \$9 Mex. (or \$4.50 gold); stalls, \$1 Mex.; side stalls, 50 cents Mex.; admission, 30 cents Mex. Harry Corson Clarke, in *What Happened to Jones*, has been advertised here for a month, but no other dates announced. For a week past, our paper, *The American*, announces the coming of Warren's Circus, and D. M. Bristol's Equestrianism, same date; same place; same price. The ad. will fill the professor's pockets with pesos. What a come down for the Filipino, from free Sunday afternoon executions by shooting, to a circus to which admission is charged.

What a combination E. H. Macoy and Uncle "Dick" Sutton could pick up here for a vaudeville company, and what a mint they could win with it! New Year's Eve I was out with the band of the First Montana Infantry, and we ran across a quartette singing Will West's "Beer, Beer, Glorious Beer." The tenor was one of the boys of The Dazzler company of 1897-98.

FEB. 2.

Since my last letter the First Washington Infantry, U. S. V., have made a successful debut at the Filipino Theatre. The performance was excellent throughout. The present state of affairs in Manila prevented many from attending. In the first part there was some excellent vocal work, both solo and chorus. The second was a laughable farce, in which James Timewell, Cal Welton, Annie Marsh, Kendall Fellows, William Mackay, and Messrs. Coombs, Huckins, and Welch, among others, appeared. Hal O. Crasbie, advance agent for Warren and Bristol's Circus, has billed the town, and W. Pfueger is doing the press work. The show opened last night for an indefinite stay. At the Filipino Theatre during the past week Uncle, It Wasn't I, The Idiot, The Church Boy, The Cavalry Captain, The Indian, La Czarina, and La Mascotte have been sung, all to good business. Each production of La Mascotte packs the house. Every one is on the tip toe of expectancy at present. Sentries have been instructed to shoot at anything that fails to halt at the order to do so. All canteens are filled each evening, and all ambulances are hitched up all night, so we may play an engagement for one night anyway, and possibly for longer if business is good. The bill will be a war drama, with real soldiers in the cast, and it will be as realistic as enormous expense can make it.

CHARLES W. LANE.

BROOKLYN AMATEURS IN A NEW PLAY.

The Amaranth Society presented last Wednesday at the Academy of Music, Brooklyn, Denman Thompson and George W. Kyer's new play, *Our New Minister*, before a crowded house.

The scenes are all laid in New England. Lem Ransom, the shiftless disgrace of a New England village, had been convicted of burglary, his bad reputation being the most damning evidence against him, and is sentenced to three years' imprisonment. With him is implicated Deacon Chapman, a pillar of the church, but unsuspected of guilt, owing to Ransom's silence, Chapman having promised to care for Ransom's family. The day of Ransom's liberation is chosen for the opening of the play. Chapman, fearing betrayal, agitates a movement to have Ransom driven out of town, in which agitation he is seconded by Calvin Abdal, an old minister of Puritan stock, and Obadiah Blunt, a "true believer." Ransom is championed by Curtis Houghton, who confesses himself a sinner, but a bluff individual of principal and heart, and Thaddeus Strong, a new minister, whose liberal views have already incurred the dislike of the pillar and his echo, Blunt. The movement comes to nothing. The first act closes with a strong climax that brought forth rounds of applause.

The second act dropped off in strength, having little or no action. Ransom has taken up with missionary work connected with the Minister Strong's church, and an intimate friendship between the minister and the ex-convict results, the bond being closer because of the clergyman's admiration for Ransom's daughter, Nance.

The third and last act reveals the authors in a better vein. Jack Fraser, a fellow convict of Ransom's, who has escaped, calls upon the latter for a place of refuge, and is hidden in the cellar of Ransom's house. Darius Sturtle, a country detective, also seeks the safety of the cellar to avoid an alleged wild man. Fraser compels Sturtle to change clothing, and makes his escape. Sturtle overhears Deacon Chapman's self-confession in a room overhead while undergoing his discomfiture at the hands of Fraser, but Chapman makes a clean breast of everything and Ransom forgives him.

In its present shape *Our New Minister* will never crowd The Old Homestead for popularity. More action, however, might make it sufficiently attractive to admirers of simplicity in the drama. The best performance of the evening was that of Hugo Watner as the ex-convict—an admirable portrayal. Frank Norris was a dignified Thaddeus Strong. John E. Irwin was capital in the low comedy part of Curtis Houghton. Harry C. Edwards won many laughs by his good work as Darius Sturtle. Frederick Bowne stood out prominently in a small bit, Jack Fraser. As the burden of the play is assigned to the men, Rosalind Shiel, Grace A. Green, and Margaret Jenkins had little to do but to look pretty, which they accomplished with ease. John J. Corell proved acceptable as Sylvanus Bartlett.

Alfred Young is to be complimented upon his excellent grouping and stage pictures and the capable handling of the company. Tuiley is underlined as the next production by these ambitious amateurs.

A WISE GUY.

Richard Hyde will take out Edmund Hayes and Emily Lytton in *A Wise Guy*, an elaboration of their sketch by George M. Cohan, which has been a big feature with Hyde's Comedians this season. The name of Richard Hyde is synonymous with success, and coupled with those of Hayes and Lytton, two of the most popular sketch artists in the country, the combination seems almost invincible. Mr. Hyde says he has some surprises in the way of big headlines engaged for the company that he will announce later and says that the company's time is almost all filled. It will play week stands only.



Fanny Davenport

obtained the beautiful Titian shade of hair she wore in presenting Sardou's *Cleopatra* by the use of the

Imperial Hair Regenerator.

It restores gray hair to its original color and regenerates bleached hair to any shade quickly and lastingly. It is not a dye, and is harmless. We make application a specialty and assure privacy.

Samples of hair colored free. Booklets mailed on application.

IMPERIAL CHEMICAL MFG. CO.,

292 FIFTH AVENUE,

NEW YORK.

THE STOCK COMPANIES.



Above is presented an excellent likeness of Harry Burkhardt, whose popularity with the Columbia Theatre Stock company, in Newark, N. J., this season has been marked, and who has achieved a series of distinct successes. Mr. Burkhardt will resign from that organization at the end of this week, to rejoin the Forepaugh Stock company in Philadelphia. Mr. Burkhardt's associations at Forepaugh's last season were of the pleasantest, and he achieved a social as well as an artistic success.

Oliver Twist was the bill at the Girard Avenue Theatre, Philadelphia, last week. George R. Edson returned to the cast after an absence of two weeks. George Burbler played Sikes, and no better performance of the part has been seen here in a long time. Joseph Kilgour played Fagin in excellent taste. Edwin F. Emery as Toby Crockett was picturesque and amusing, and Edwin Middleton as the Artful Dodger did excellent character work. Gilbert Ely, Wilson Hummel, Frank Roberts, and Eugene Lawrence all contributed to the success of the performance. Daisy Lovering as Oliver was capital. Valerie Bergere as Nancy gave a decidedly strong character study to the part and was most successful. Emma Maddern, Carrie Thatcher, and Mary Keneron completed the cast. *Faust* is presented this week.

The performance of *The White Slave* by the stock company at the Columbia Theatre, Newark, last week drew the usual large audiences that gave marked appreciation to the clever work of Mrs. Abell, H. Coulter Brinker, Robert Neil, Harry Burkhardt, Joseph Totten, Amy Stone, and Virginia Jackson. This week the company presents *Cumberland* '61.

Lisle Leigh joined the Weston Stock company, Albany, N. Y., last week playing the lead in *The Wife*.

The Red Cafe, or *The Three Imperial Guardsmen*, was presented for the first time in Montreal at the Théâtre Français week of March 13. It is a Russian military play in four acts, from the French of Henry Gravielle. It is thoroughly melodramatic and has several very interesting climaxes. The three guardsmen were played by Benjamin Horning, Thomas J. McGrane, and Walton Townsend, who made an excellent trio and received warm praise. Drew A. Morton played the Czar and Morris McHugh Tichone. Harry W. Rich as Mavra, wife of Ivan, was seen in an entirely different role from those that he has had this season. He made quite a success of the woman's part. Charlotte Deane as Caraisa is worthy of special praise. Others in the cast were Nellie Callahan, Esther Moore, Alma Aiken, Richard Sherman, Daniel Rae, and L. C. O'Brien. The scenery was a feature. Captain Lettarblair is being played this week. The St. Patrick's Day houses were among the largest in the history of the theatre.

Sandol Milliken, of the Murray Hill Theatre Stock company, is enjoying a week's vacation.

A. Milo Bennett, manager of Bennett's Dramatic Exchange, has leased the Marlowe Theatre, Englewood, Chicago, and will open the house with a stock company on April 8 or 15 for a Spring and Summer season. Mr. Bennett is engaging a company of well-known players, and has secured a prominent stage-manager and a capable scenic artist.

Louise Sanford has been engaged as soubrette with the Hopkins Stock company, Chicago.

Jack J. Farley, having closed with The Tarrytown Widow, is now with the Bowdoin Square Stock company, Boston.

A stock company organized by Martin J. Dixon, and including Charles Hager, Lew McCord, Joseph Fitzpatrick, Homer Day, Mathilde Whelting, Bertha St. Clair, Miss Hayner, and Lucille Argot, left for St. Johns, N. F., direct by steamer *Portia* on Sunday. They will open at St. Johns on April 3 for a four weeks' engagement, after which Mr. Dixon will enlarge the company and play through the Summer, touring the principal Canadian resorts.

W. T. Nelson and Margaret Nelson have signed with Hopkins' Stock company, at the Grand Opera House, Nashville, Tenn.

Harry Leighton has left the stock company at Forepaugh's Theatre.

Lansing Rowan has been specially engaged for the role of Muriel in the production of *The Sporting Duchess* by the Girard Avenue Theatre Stock company next week.

De Witt Clinton, late of the Woodward Stock, Kansas City, has been engaged as leading man of the stock company at the Alhambra Theatre, San Francisco.

Frank E. Camp has signed with the Shubert Stock company, Rochester.

Joseph O'Meara joined Hopkins' stock in Memphis as leading man recently. He opened as Jose in *Carmen* on three days' notice. He received some excellent notices for his work.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)
The Organ of the American Theatrical Profession
1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

A NOVEL CLUB.

NEW YORK has a diversity of clubs relat-
ing to the profession of the theatre, but it
has nothing so novel and needfully prac-
tical as a new organization in London
called the Rehearsal Club.

This new club is in effect a charity, al-
though its conduct seems to be such as to
rob it of the features of a bare charity that
might hinder its greatest usefulness. The
Princess Christian, consort of Prince
CHRISTIAN of Schleswig-Holstein, is its
President, and its patronesses are the
Marchioness of Salisbury, wife of the
Prime Minister; the Duchess of Rutland,
the Marchioness of Grandy, and Lady
GRAY. The Duchess of Teck was its first
President.

The Rehearsal Club was started through
the efforts of Lady LOUISA MAGENIS, who
discovered that the women of the ballet,
most of whom attended rehearsals from
long distances, had no place for rest and
shelter in the intervals between rehearsals
and performances. The time at their dis-
posal was often not long enough to permit
of a return to their homes; and even if it
were, the cost of the journey was an all-
important consideration. They could do
nothing but stay out of doors, exposed to
all the vagaries and inclemencies of Lon-
don weather, until they were due again at
the theatre. Thus, with the assistance of
influential persons, the Club was formed,
several prominent actresses lending it
countenance, and it has commodious and
comfortable quarters at 29 Leicester
Square.

The Club has a cheerful sitting-room,
with living flowers and pictures and books,
conveniences for writing, and current
newspapers and periodicals, but its dining-
room is the most popular feature. Here
tea or cocoa is furnished at a halfpenny a
cup, a roll and butter for a halfpenny, and
chops, steaks and other articles of food
may be had at amazingly low prices. The
members are asked to subscribe a fee of
two shillings for three months, although
no fee is required for rehearsal periods,
and deficiencies are made up by the gen-
erous friends of the institution. Here
would seem to be a club the like of which
might be of great aid to the women of the
profession in New York. Such an organi-
zation as the Professional Woman's League
no doubt could make a Rehearsal Club
successful here.

GEORGE BERNARD SHAW's new play,
Cæsar and Cleopatra, would seem, from ac-
counts of it that have reached this side,
to be even more satirical than his
Arms and the Man. In it he makes CÆSAR
an old man and CLEOPATRA a girl in her
teens. The author has a characteristic
note on the programme:

The play follows history as closely as stage
exigencies permit. Critics should consult Man-
the and the Egyptian monuments, Herodotus,
Diodorus, Strabo, Book XVII. of Plutarch, Pom-
ponius-Mela, Pliny, Tacitus, Applan of Alexan-
dria, and perhaps Ammianus Marcellinus. Or-
dinary spectators, if unfamiliar with ancient
tongues, may refer to Mommsen, William Warde-
Fowler, St. George Stock's introduction to the
1898 Clarendon Press edition of Cæsar's "Gallic
Wars," and Murray's "Handbook for Egypt."
Many of these authorities have consulted their

imaginings more or less. The author has done
the same.

Pending its American production, those
of the New York critics that are given to
the classics will no doubt consult the au-
thorities mentioned; but it is almost too
much to expect that many of them will be-
come newly familiar with the Egyptian
monuments.

A SHAKESPEARE DAY.

SIDNEY LEE, the latest biographer of
SHAKESPEARE, in a recent lecture in Lon-
don on "Shakespeare in Folio," suggested
that the date of the first publication of the
SHAKESPEARE plays in folio, Nov. 8 (1623),
be fixed upon as a day to be consecrated
by the nation to SHAKESPEARE's memory
instead of April 23, the poet's reputed
birthday. The subject of a national
SHAKESPEARE day has been frequently
mooted of late in England. There does not
seem, however, to be any reason why such
a day, if established for annual observ-
ance, should be fixed upon the date of the
publication of the First Folio instead of
upon the reputed day of the poet's birth,
April 23, especially as his death occurred
on the same date, in 1616. But the date
will not matter if a day be fixed upon, and
there is no doubt that a SHAKESPEARE day
in Great Britain would be happily cele-
brated with increased feeling and cere-
mony as time passes.

It may be said that SHAKESPEARE does
not need a fixed memorial observance of
this kind, although the establishing of it
would be hailed in England, no doubt—as
it ought to be recognized by every people
of English speech—as eminently fit. There
is no personal holiday in the calendar of
any country as significant as a holiday in
SHAKESPEARE's honor would be. National
holidays named in memory of men whose
achievements were merely national have
no such significance as a SHAKESPEARE
day would have, because his achievements,
marking the highest type of intellectuality,
were universally fruitful. There is no
civilized nation that does not recognize
SHAKESPEARE as a contributor to its intel-
lectual inspiration, and it may be asserted
that had SHAKESPEARE been of any other
nationality a day would long ago have
been set apart by the people that claimed
him to acclaim their pride in the greatest
of poets.

The statement that SHAKESPEARE does
not need an annual tribute that a day
named for him would call for may be said of
no other mortal. SHAKESPEARE alone domi-
nates and enriches the best thought of the
best minds. More than this, he entertains
the millions who themselves have little
mental influence on the public. Enthusi-
asm as to SHAKESPEARE still spends itself
in writing books upon him; his plays still
set up every boundary of dramatic possi-
bility; and learned bodies and individuals
steadily discuss him and his works. He
is always in evidence. Only last week a
scholarly clergyman in this city lectured
upon "Shakespeare's Religion," drawing
from the plays what was claimed to be tes-
timony that SHAKESPEARE, with all else,
"was a Christian." Physicians have de-
clared that he was a physician; psycholo-
gists that he was a master of psychology;
lawyers that he was grounded in legal lore
—in fact, representatives of all special de-
partments of human knowledge have ac-
knowledgeed his mastery of all depart-
ments. This is why SHAKESPEARE is uni-
versal. A day named in his honor would
honor all who might observe it, but by
SHAKESPEARE all honors have been won,
because all knowledge, all thought, all sea-
sons, all days were and are SHAKESPEARE'S.

In an article on "The Significance of the
Schools" last week THE MIRROR noted
that the better of the dramatic schools had
discouraged from taking up work in the
profession many who were unfitted by na-
ture for the stage. In its monthly maga-
zine, just issued, one of the three promi-
nent New York schools declares that it
has, "in a proportion of at least twenty to
one, prevented more people from going on
the stage through a mistaken idea of their
abilities than it has accepted and gradu-
ated upon the boards of the theatre." If
all the dramatic schools work on like con-
scientious lines, it is safe to say that there
is bound to be an excellence in the ability
of newcomers to the stage that are gradu-
ated by these institutions.

LAST week THE MIRROR surpassed its
own unequalled record in chronicling the-
atrical events. It published reports from
641 cities and towns in the United States
and Canada. Every State and Territory in
the Union was represented, while from the
more populous centres every theatre in
every city of note was recorded. Nearly
one thousand active correspondents make
such a result possible. No record like this
was ever attempted—much less accom-
plished—by any other journal of the theatre.

PERSONAL.



CODY.—Colonel William F. Cody (Buffalo
Bill) arrived in town last week to prepare for
his reopening at Madison Square Garden next
week.

ARDEN.—Edwin Arden's new play, The
Children of Israel, dealing with Hebrew per-
secution in Russia, will be produced next
season by Jacob Litt, with Mr. Arden in the lead-
ing role.

HEDMONDT.—E. C. Hedmond will sail this
week from England to appear here on April
3 with the Castle Square Opera company in
The Merry Wives of Windsor. Mr. Hed-
mond sang in this country some years ago
with Emma Juch.

CLARKE.—Creston Clarke and Adelaide
Prince are taking a Lenten rest in Philadel-
phia prior to their opening at the Park The-
atre on April 3 in a new romantic play, A Son
of France.

PEVNY.—Olga Pevny, while playing one of
the Rhine maidens in Das Rheingold at the
Metropolitan Opera House on March 13, fell
nearly twenty feet to the stage by the break-
ing of a wire. Some stage hands caught her,
and she was uninjured.

ELLISTON.—Grace Elliston, whose unfami-
liar name appeared last week on the Lyceum
play bill, has turned out to be no other than
pretty Grace Turner, who has decided to adopt
the stage name Elliston.

SEIDL.—The testimonial performance to be
given for the widow of the late Anton Seidl
will occur on Thursday at the Metropolitan
Opera House. An extraordinary Wagnerian
programme will be offered.

SONNENTHAL.—Adolf von Sonnenthal will
sail from Germany this week to open next
month at the Irving Place Theatre.

ARTHUR.—Julia Arthur and Eugenie Blair
have settled satisfactorily their differences
concerning territorial rights to A Lady of
Quality, and Miss Blair will be permitted to
present the play in New Orleans.

JANCEY.—Leon Jancey gave last Thursday
the Berkeley Lyceum an interesting read-
ing from Cyrano de Bergerac and other writ-
ings of Edmond Rostand.

GERARD.—Florence Gerard (Mrs. Henry E.
Abbey) is said to be critically ill with con-
sumption at her home in London.

DAVENPORT.—Edgar L. Davenport will go
to London to appear on May 1 in a curtain
raiser to precede Why Smith Left Home, at
the Strand Theatre.

GOODWIN.—Nat C. Goodwin and Maxine
Elliott intend to present The Cowboy and the
Lady, in London, next June.

BLOCK.—Sheridan Block succeeded Theo-
dore Babcock in Stuart Robson's company in
Chicago, on March 11, receiving very high
commendation for his work.

MILLER.—Henry Miller, it is whispered,
will soon appear in a fine production of Ham-
let.

SUTHERLAND.—Anne Sutherland will suc-
ceed Amelia Bingham as Josepha in At the
White Horse Tavern when Miss Bingham be-
gins rehearsals for The Cuckoo.

CLARKE.—Mr. and Mrs. Harry Corson
Clarke arrived in New York from the West
on Saturday, and will remain at the Waldorf-
Astoria until the opening in Washington of
the Frawley Stock company, with which or-
ganization Mr. Clarke will appear during the
Spring.

KYLE.—The part of Buckingham in The
Musketeers was taken on short notice last
Monday by Howard Kyle, who, without a re-
hearsal, went on in place of Francis Carlisle
and gave a very creditable performance. Mr.
Carlisle lost his voice at the conclusion of the
Montreal engagement and Mr. Kyle played
the part in the first three performances at the
Broadway Theatre.

HAWORTH.—A rumor that Joseph Haworth
had been in the Windsor Hotel when it was
burned last Friday has happily proved un-
true. Mr. Haworth was a guest at the Wind-
sor a few weeks ago, but is now at Wakefield,
N. Y.

ALLEN.—Viola Allen will sail for Europe
after the close of her Boston engagement and
will stay abroad until late in August. She
will open her next season at Powers' Theatre,
Chicago, early in September and play there

for two months. Her tour is to be confined
exclusively to the South and West.

BOOTH.—J. B. Booth has been engaged by
Sir Henry Irving as a member of the company
at the London Lyceum, and will make his
first appearance there in Robespierre.

TERRY.—Ellen Terry narrowly escaped
serious injury if not death last Thursday by
a curtain which broke from its fastenings and
fell while she was acting at the Grand Thea-
tre, Fulham, London.

FREAR.—Louie Frear and Norma Whal-
ley arrived from London on Saturday to re-
hearse for The Man in the Moon.

HOYT.—Charles H. Hoyt, accompanied by
W. H. Currie, has returned from Florida,
having almost recovered his normal health
and strength.

BELLEW.—Kyrle Bellaw will have an im-
portant role in Sir Henry Irving's forthcom-
ing Robespierre production.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous,
impertinent or irrelevant queries. No private addresses
furnished. Letters addressed to members of the profession
in care of THE MIRROR will be forwarded.]

W. F. M., Winona, Minn.: Edwin F. Goodwin
is brother to Nat C. Goodwin.

JAMES GATES, Springfield, Ill.: Write to Louis
Blum, 1180 Broadway, New York.

HARRY KENNEDY, Danville, Ill.: Old Jed Prouty
is owned by William Gill and Richard Golden.

R. J. M., Denver: The New York Clipper might
be able to tell you about Winter quarters of cir-
cuses, etc.

F. A. JOHNSTON, New York: 1. Not in recent
years. 2. Write to the Librarian of Congress,
Washington.

H. A. B., New Brunswick, N. J.: Address
Cahn's "Theatre Guide," Empire Theatre Build-
ing, New York.

B. G., New York: A contract signed by a
minor is invalid. It must be executed by a par-
ent or a legal guardian.

LOUIS ALDRICH, New York: 1. See answer to
Old Stager. 2. Peter Richings died on Jan. 18,
1871, as stated in last week's Mirror.

READER, New York: Elsie Gray played Stalacta
in the revival of The Black Crook, which began
at the Academy of Music, Sept. 1, 1892.

READER, Helena, Mont.: Hoyt and McKee,
Madison Square Theatre, New York, can give you
information concerning A Midnight Bell.

T. L. W., Portland, Me.: Nathan and Somers,
10 Henrietta Street, Covent Garden, W. C., Lon-
don, England, probably can give the information
desired.

HELEN J. NORTON, Troy, N. Y.: Alice Nielsen
made her professional debut in the stock opera
company at the Tivoli Opera House, San Fran-
cisco, Cal., in 1893.

HATTIE BENSON: Maxine Elliott succeeded
Charlotte Tittell as Violet Woodmere, in The
Prodigal Daughter, at the American Theatre,
New York, on Sept. 18, 1893.

PLINY RUTLEDGE: The Sells Brothers' Circus
will be in New York shortly, as it is booked for
an engagement at Madison Square Garden, in
conjunction with the Forepaugh Circus.

R. H. J., New York: Rhea was originally an-
nounced for the company now known as the
James-Kidder-Warde company, but her serious ill-
ness forced her to retire from the stage.

ED HEATH, Lansingburgh, N. Y.: Virginia
Earle's stage debut was made in 1887 as Nanki-
Poo in a juvenile Mikado company. Eric Scott
first appeared here, we believe, on April 26, 1897,
in The Circus Girl.

OLD STAGER, New York: "In replying to
'Rollo, Rochester, N. Y., you state that Edwin
Forrest died on April 5, 1866. Permit me to in-
quire if that is not erroneous?' It is. Edwin
Forrest died on Dec. 12, 1872.

W. E. B., Bridgeport, Conn.: Mrs. Leslie Car-
ter originated the role of Maryland, in The Heart
of Maryland, which was first presented in Wash-
ington, D. C., Oct. 9, 1895. Maude Adams did
not appear in this play.

S.—N., Worcester, Mass.: The comic opera
The Viking, book by Estelle Clayton, music by
Emma R. Steiner and Edward Irving Darling,
was presented once in New York, on May 9, 1895,
at Palmer's (now Wallack's) Theatre, at a
matinee benefit for the Actors' Fund. It was
originally produced at New Haven, Conn., on
May 6, 1895.

AMATEUR, Wilkes-Barre, Pa.: Consult "Ameri-
can War Ballads and Lyrics," edited by George
Cary Eggleston, and published by G. P. Putnam's
Sons, New York. In Frank Moore's "Diary of
the American Revolution," published in 1858,
there is quoted from the New York Packet an ac-
count of a dinner given in this city, on June 18,
1776, by the Provisional Congress to General
Washington, at which the following song was
sung to the air of "Maggie Lauder":

When virtuous ardor, from motives sincere,
Nerves the arm of a soldier, what foe can he
fear?
Undaunted he fights, and his glorious name
Immortal shall flourish through ev'ry campaign.

No horrible story of Briton or Hessian
Can appal or incline him to quit a profession
Which eager to follow his soul's all in flame,
And burns for a part in the next brave campaign.

In fatigue, toil or danger, he gladly delights,
No station alarms him, no terror affrights;
All the hardships of war, like a god, he sustains,
And thirsts for the glory of future campaigns.

Come then, each true soldier, thus let us behave;
Such motives are ours and like him we'll be
brave!

Let's disclose to the world from what heroes we
came,
By the deeds of their sons, the ensuing campaign.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from
Feb. 16 to 23, 1899.

CHICOT, THE GREAT. By John Watson Dodge.

THE DRAFT. By Anthony August Sousa.

AMANTUAN TALE. By Charles W. Tackenberg.

REPORT FOR DUTY. By James K. Tillotson.

TO BOSTON ON BUSINESS. By George M. Cohan.

THE BABY. By Harry O. Osgood.

BENEDICT ARNOLD. By Samuel K. Bland and
Lewis C. Humphrey.

A COUNTRY ROMANCE. By W. D. Emerson.

CHIFFLE CREEK IN ASHES; OR THE GREATEST
GOLD CAMP ON EARTH. By H. A. Denison.

THE DEEP SEA DIVER; OR SUBMARINE ENGINEER-
ING AND DIVING. By Louis Sorcho.

THE DOLL'S FROLIC. By Rosemary Baum.

GET-RICH-QUICK SOCIETY; OR ONE HUNDRED
FORTY-THREE. By Frank Dumont.

THE IDOL OF THE HOUR. By George Gervase
Collingham.

THE INSURANCE AGENT. By Harry S. Miller.

MRS. MULCAHY. By Maurice Hageman.

NELLY'S RIVAL. By S. S. Reynolds.

AN OFF NIGHT. By Charles J. Binbridge.

PROFESSOR ROBINSON. By Maurice Hageman.

THE SENGALLED DOLL. By Albert La Velle.

THEIR FIRST MEETING. By Effie W. Merriman.

TWO VETERANS. By Maurice Hageman.

AN UNKNOWN RIVAL. By W. D. Emerson.

1897. By Madame Michaud.

THE USHER.



Incongruity is one of the devices of modern American journalism wherewith to sensationalize. Gilbert applied the topsy-turvy method to dramatic writing in order to satirize social questions amusingly. Our newspapers turn things upside down seriously in order that they may catch the coppers of the crowd.

In Boston a clergyman has been writing a criticism for a daily paper on *The Christian*. A careful reading of his review reveals amateurishness of style, puerility of thought, and artistic ignorance that fails to justify the space and the display given to it by the editor.

The tendency of the shoemaker to dabble in politics and the clergyman to sit in judgment on theatrical performances ought not to be encouraged. The shoemaker should stick to his last and the clergyman to his pulpit.

From far off Butte, Mont., Frederick Warde telegraphed me yesterday that he will not be one of the James-Kidder-Warde company next season. He assigned no reason for his decision to cease being a triumvir after one campaign.

The sale of seats for the Actors' Fund benefit at the Fifth Avenue Theatre on Thursday afternoon began yesterday, and all day there was a long line at the box-office. The indications are that the house will be sold out.

The bill is phenomenal as an aggregation of star attractions, and although the prices have been raised the public evidently considers the opportunity to see such a group of noted artists easily worth the money, apart from the splendid charity in whose behalf they have volunteered.

A number of prominent actors will act as ushers, and a committee of actresses will sell special souvenir programmes that have been prepared. The boxes have been purchased by noted persons in several cases at handsome premiums. Everything promises for a most successful benefit and a substantial addition to the Fund's treasury.

The Seidl testimonial on Thursday night will also attract a throng. The principal artists of the Metropolitan will take part in a Wagnerian programme.

The proceeds are to be turned over to the widow of the great conductor, so that a worthily practical as well as an honorary purpose will be served.

The committee in charge of the affair—composed of those that were Seidl's friends and admirers—have worked hard and ably in arranging the performance, and their reward will appear in a great house.

If the bill to protect plays not copyrighted by making their misappropriation a misdemeanor passes the New York State Legislature—a contingency that seems now to be highly probable—another great step in advance will be made in the cause of safeguarding dramatic property.

The passage of such a law in New York will form a valuable precedent in other States where similar legislation can be procured.

If Illinois, Indiana, Wisconsin, Ohio, and several of the Southern States should adopt this measure the business of play piracy of any description would come to an end.

Mixed with the just praise that Maurice Grau has received for settling the debts of the old Abbey, Schoeffel and Grau firm, there have been some unkind and undeserved comments on the course pursued by John B. Schoeffel, the other surviving partner.

Mr. Schoeffel's personal friends understand his position in this matter, and they know that he has acted honorably and creditably throughout.

It would be useless to rake up facts that ought to be buried with the dead; but aspersions on Mr. Schoeffel's business integrity, if they continue, will amply justify his friends in explaining his position and exculpating him from unwarrantable censure.

Philadelphia's theatregoers—especially the patrons of the gallery—complain that the managers of several of the first-class playhouses are in the habit of raising the prices a few minutes before the doors open, when they find there is going to be a crowd.

A victim of this scheme writes to the *Philadelphia Ledger* in protest. "Yesterday afternoon," he says, "there was a crowd of about 150 waiting at the entrance to the family circle to see *The Liars*. The regular advertised price of admission is 25 cents. At 2.10 it was announced that the price had been raised to 50 cents. Naturally, about half of

the crowd left, very indignant with such an act. In that crowd were people who go regularly to the theatres and, like myself, were able to pay the advance, but it was a bad precedent to have made."

I am told that the same thing has been done a number of times during the season. Doubtless it is on that account that a bill was introduced recently in the Pennsylvania Legislature to compel theatre managers to adhere to the scale of prices announced previous to a performance.

Assemblyman Schoenck's freak bill, to require managers to have a physician in attendance during all performances, came up for a hearing at Albany last Tuesday before a committee.

Nobody appeared in opposition to the measure except Manager Nash, of the Leland Opera House at Albany. He made a strong speech, ridiculing the bill and demonstrating that it was entirely unnecessary. The committee, however, reported it favorably to the Assembly.

As I said in this connection last week, there ought to be an association of theatre managers to nip in the bud legislative absurdities of this sort.

It is significant that the indecent plays now on tour are treated with chilly indifference by the public everywhere, except where the newspapers preface their coming by denunciations on the ground of immorality.

YVONNE DE TREVILLE.

The attractive, girlish face that appears on the first page of this number of *THE MIRROR* is one that is becoming more familiar every day to music lovers and opera-goers in New York. The name, too, Yvonne de Treville, is heard more and more frequently, and always in connection with words of praise.

Miss de Treville has achieved a position in the artistic world that is truly remarkable for one of her years and experience, and it is enough to say that she well deserves the place she occupies. She is, as her name implies, of French parentage, although she was born in Galveston, Texas. She became in her childhood a skilled performer on the violin, piano and harp, and would doubtless have devoted her life to instrumental music had her teachers not urged her to study the art of singing. Finally persuaded, she went to Paris, and after a long training under Marchesi, made her debut as a vocalist in that city in Massenet's *Portrait de Manon*. Three years ago she returned to America and made her first appearance here at the Casino, on March 1, 1896, in *La Falote*. Miss de Treville made a distinct personal success upon that occasion, though the operetta proved a failure and was shortly afterward withdrawn. The young soprano then devoted herself to concert and oratorio work for a time. Her next appearance on the stage was with the Castle Square Opera company in Philadelphia. This was followed by engagements with the same organization in Washington and Boston.

Again Miss de Treville returned to concert work in New York, and her artistic singing at the Waldorf-Astoria musicales added much to her popularity here. She made a notable success in David Bispham's *Adelaide*, which was presented at the Waldorf-Astoria last season. In October, 1898, Miss de Treville made her reappearance with the Castle Square Opera company in the title-role of *Aida*. Her numbers were all accorded the most gratifying applause, and since then in the roles of Juliet, Marguerite, Leonora, Mimi, Lucia, Lurline, Mignon, and Gilda she has been equally successful. This week she assumes a new part—that of *Gioconda*, in the opera of that name.

Miss de Treville possesses all of the attributes that make for fame in her art, and with the capacity for sincere effort that she certainly has there is no honor that she may not eventually attain.

PENLEY TO TOUR HERE.

W. S. Penley, the English actor, will make a tour of this country next season, presenting *A Little Ray of Sunshine*, under the management of Smyth and Rice. Arrangements to that effect were concluded last week between Smyth and Rice and Wallace Erskine and Herbert Sparling, holders of the American rights to the play. Mr. Penley will bring with him a specially selected company, and the entire production as it is now being given at the Royalty Theatre, London. The tour will open in New York about Sept. 1. *A Little Ray of Sunshine* is a comedy by Mark Ambiant and Wilson Heriot and has proved one of the greatest successes of the London season.

SUMMER OPERA AT PLEASURE BAY.

R. E. Graham, the comedian of Della Fox's Opera company, is arranging for a Summer season of opera at Pleasure Bay, N. J. Last Summer he was the stage-director of Grau's Opera company there, and the success of the engagement encouraged Mr. Graham to open negotiations for another season, which will open about July 1.

ANTI-BONNET LEGISLATION.

The Wyoming Legislature has passed a law making it a misdemeanor to wear "headgear tending to obstruct the view" at theatres and other places of amusement.

NOTES OF NEW THEATRES.

Work will be begun this Spring on a new theatre at Moline, Ill. The building will cost about \$40,000.

John B. Arthurs, of Clinton, Ill., and others, will build a theatre at Wausau, Wis., and contemplate the erection of a playhouse at Appleton, Wis.

Plans have been drawn for a new theatre at Owego, N. Y., and efforts are being made to form a stock company to erect the house. F. O. Cable, of Owego, has the matter in charge.

There is a project for a new theatre at Simcoe, Can., the house to be ready for opening next season.

The new Auditorium, at Malcom, Ia., was opened March 13 by the Chase-Lister company, in *Cyrano de Bergerac*.

Wanted, A1 attraction at Philipsburg, Pa., also good repertoire co. A. P. Way, Curwensville, Pa.

ABOUT OLD TIME CONDITIONS.

Concerning a statement, recently printed in a daily paper, that players' salaries in olden days were very small, the veteran Charles Walcott said to a *MIRROR* man:

"The mere facts as given are about right, but there is another side to the story. Salaries at Wallack's old theatre, in Broadway near Broome street, were nearly as quoted in '57, '58, '59 and '60, but the newspaper neglected to say that rents were then a third of what they are now, marketing cost half what it does now, and all necessities were cheaper, possibly excepting clothing. John Brougham, of Wallack's old company, paid \$1,000 a year for rent of a house in Ninth street, and my father and I paid the same price for a house in Waverly place. These locations were then the most fashionable in the city—comparable to the Seventy-second street of to-day, where rents run from \$3,000 to \$4,000 a year. The best meats cost then 12 cents a pound. Now they cost 25 cents. The best liquors cost about one-third of their present price.

"Brougham's salary was \$75 a week, my father's was \$100, paid in the gold of antebellum days, and each received two benefits a season, getting half of the gross takings on these occasions. The theatre, when crowded, held \$700, prices being 50 and 25 cents. Now managers have quadrupled the prices, but where is the stock actor of this day who gets four times the salaries I have mentioned? Present salaries are not larger when comparisons are complete. One could live as well then on any given sum as one can on four times that sum to-day. Then, too, Wallack's season was of forty weeks, from September to June. Now a stock season seldom is longer than six months or involves travel that was impossible then.

"Consider also the fact that many stock actors wrote plays for presentation by the companies, receiving royalties over and above their salaries and often leasing the plays to other companies with added revenue. Brougham's *Pocahontas* brought him \$25 a night at Wallack's in addition to his salary. My father's *Hiawatha*—for which he brought Mrs. John Wood from Boston to make her New York debut—paid him a like amount nightly besides his salary. At least a half-dozen of his plays were presented at Wallack's on this basis, and he reserved for himself all rights of production. Note, too, that the actors were not expected then to furnish costumes, only boots and gloves. Even a hair-dresser was provided. And there were no matinees to be played. Six performances a week were all they asked in those days, matinees being unknown at first-class houses here, excepting Barnum's Museum, until 1865, when Edwin Booth, during his famous run of one hundred nights in *Hamlet* at the Winter Garden, drew such crowds that a Saturday matinee was put on for suburban patrons. But Mr. Booth did not play Saturday nights after the matinees were instituted.

"I was leading man of the company at the time and a benefit was due to me. The managers notified me that it would occur on a certain Saturday night, and I went home very indignant for this decision deprived me of the hope of Mr. Booth's assistance. My brother called and found me much distracted.

"They've taken advantage of me," I complained bitterly. "I shall have about \$1.50 in the house!"

"Perhaps more," said my brother. "They've forgotten, as you have, that the Saturday named is a holiday, when business is always good."

"True enough, I had forgotten and so had the managers. I knew that they would find it out and reconsider, so I determined to anticipate. Immediately I dispatched announcements of my benefit to the newspapers, made what arrangements I might and proceeded to the theatre. The holiday had been discovered and the managers informed me that my benefit date would be changed. I replied that I should hold them to their previously written notification and that I should sue for my share of any other performance given upon the night in question. Then they capitulated. I put on *The Octoroon*, in which I had been highly successful, and played to a crowded house. After that Saturday night benefits were regular things, but nearly all fared badly, excepting notably Mrs. Chanfrau, whose husband, then starring, came to play for her and drew an immense audience. This I mention, as it related to the introduction of Saturday matinees in our first-class theatres. Not long afterward another straw was laid on the camel's back by the inauguration of Wednesday matinees and the salaries were not increased.

"Wallack's old theatre was built originally for John Brougham and opened as Brougham's Lyceum without success. Managers Corbyn and Buckland took it then and failed also. In 1853, the elder Wallack began the management of the theatre and established what I believe to have been the best stock comedy company ever known in America, including, besides Brougham and my father, William Rufus Blake, Lester Wallack, George Holland, Laura Keane, Mary Gannon, and Mrs. Vernon. It is my opinion that, all things considered, Wallack then paid the highest salaries in the history of stock companies in this country.

"Outside of New York—I may almost say outside of Wallack's Theatre (for the statements I have been considering were made about that theatre)—things were different, salaries being only about half those paid here. Leading men in Philadelphia received \$50 a week; leading women, \$40. In Boston, Baltimore, Pittsburg and other cities then of like theatrical importance, leading men received \$40 a week; low comedians, \$30, and first old men, \$30. But even at these figures, which assuredly do seem low in our present day sight, it is my contention that, counting the cost of living in those times, stock players then were paid better than they are to-day."

LOTOS CLUB'S ANNUAL ELECTION.

The annual election at the Lotos Club took place on Saturday night. There was an unprecedented large vote cast, owing to the fact that two tickets were in the field, representing the "regulars" and the "independents." The officers elected were: President, Frank R. Lawrence; Vice-President, William Henry White; Secretary, Chester S. Lord; Treasurer, H. H. Harrison; Directors—William H. Hume, W. W. Walker, H. N. Fraser, Harrison Grey Fiske, and Herbert J. Davis.

TO SAIL FOR ENGLAND.

Arrangements have been made through Low's Exchange for the transporting to England of the Why Smith Left Home company on the steamship *Etruria*. The company, which has now been organized by the Broadhurst Brothers, will sail on April 15.

PROFESSIONAL DOINGS.



Annie Firmin (Mrs. John Jack), whose vivacious portrayal of the roystering madcap Prince of Wales, in support of John Jack's inimitable *Falstaff*, made her conspicuous in almost every English-speaking community throughout the world, and who has been living in retirement since the terrible tragedy resulting in the death of her son, Arthur, has devoted her leisure to the study of Italian grand opera, under tuition of a celebrated teacher from La Scala, Milan. Rest from the strain of leading roles in the drama has restored the lyric qualities of her vocal powers, and she is said to have developed a wonderful dramatic soprano voice, capable of deepest expression of human passions, and of extraordinary range. She contemplates an early appearance in grand opera. As Signora Firmini she will be heard in an operatic concert at Carnegie Hall on March 25, when she will sing the soprano aria from Verdi's *Aida*.

The Morris Wheelmen and their friends, to the number of 1,000, saw *The Air Ship* at the Metropolitan last Wednesday.

In the Circuit Court at Memphis, Tenn., a motion was argued on March 10 before Judge Estes for a new trial in the case of Bock and Rodgers against Colonel John D. Hopkins *et al.*, recently decided in favor of complainants. The motion was overruled.

The Atkinson Comedy company in Peck's *Bad Boy* will close a very successful season on March 25 at Pawtucket, R. I. Several members of the present company have re-engaged for next season.

There are few managers that do not consult the professional cards in *THE MIRROR* when making up companies. Actors find that a professional card in this paper is often the surest means of getting an engagement. For particulars address Room 1, *MIRROR*.

Maude Granger, Theodore Babcock, and George Pauncefort concluded their engagements with Stuart Robson March 11, in Chicago, Ida Van Cortland, Sheridan Block, and Willard Curtis joining in their places.

In accordance with the expressed wish of the late Michael Angelo Woolf, that his body be cremated, the remains were taken to Fresh Pond, L. I., where on March 6 they were incinerated in the presence of a large number of the dead actor-artist's friends.

Mrs. John A. Reed, who has been ill since December with typhoid and brain fever, is much improved in health, but will go to the South of France next month to remain there at least a year.

Myrtle Edwards was in town last week on her way to Newburg, where she appeared with her company on Friday.

William Brammell, the attorney who lately joined the ranks of the dramatic profession, is receiving praise from the Southern press for his portrayal of Sir John Oxon, in support of Eugenie Blair in *A Lady of Quality*.

Tommy Baker joined *The Real Widow Brown* on March 13, scoring successfully in the comedy lead.

Lucia Moore has been highly praised for her performance of *Lady Betty* in *A Lady of Quality*, with Eugenie Blair. The part has been elaborated considerably in Miss Blair's production and Miss Moore's characterization shows much originality.

P. A. Paulcraft, for three seasons business manager with Gilmore and Leonard's Hogan's Alley, has severed his connection with that company and is now in this city.

Lizzie N. Wilson will close with the Macaulay-Patton company at Pottsville, Pa., March 25, and will rest at Buffalo, N. Y., until May 28, when she will open in Uly S. Hill's circuit of Summer parks.

Eugene Speyer, musical director for two seasons with *The Gay Matinee Girl*, has joined *The Evil Eve*.

The actor who keeps a professional card in *THE MIRROR* giving the character in which he is appearing, with changes from time to time as he changes his characters, gives employing managers an epitome of his stage activity and value more effective than any other device could be. For particulars address Room 1, *MIRROR*.

An early New York production of *The Cuckoo*, Charles Brookfield's adaptation of *Décoré*, now running at the Avenue Theatre, London, has been arranged. Joseph Holland and Amelia Bingham will be transferred from *At the White Horse Tavern* for the new production. In London, where Charles Hawtreys has presented the play, it has been regarded as exceedingly risky. At the White Horse Tavern will go on tour, April 3, playing Philadelphia, Washington and Brooklyn.

Prince Lloyd, owing to the death of his father, has resigned from Andrew Mack's company and sailed last Saturday for Ireland.

Alice Campbell, prima donna soprano of *The Bride Elect* company, denies the rumor of her engagement to Archibald Thayer, of Washington, D. C. Miss Campbell says she is too deeply interested in professional work to think of matrimony.

CURRENT AMUSEMENTS.

Week Ending March 25.

New York.

METROPOLIS (Third Ave. and 125th St.), FAUST.
OLYMPIC (Third Ave. and 125th St.), HARRY
MORRIS LITTLE LAMBS.
HARLEM OPERA HOUSE (125th St. and Seventh Ave.),
W. H. CRANE IN THE HEAD OF THE FAMILY.
HARLEM MUSIC HALL (125th St. and Seventh Ave.),
VAUDEVILLE.
COLUMBUS (125th St. and Lexington Ave.), LONDON
LIFE.
THE PALACE (58th St. bet. Lex. and Third Ave.), CON-
TINUOUS.
CARNegie HALL (Seventh Ave. and 57th St.), BOSTON
SYMPHONY CONCERTS—Mar. 22, 23, 24, 25, 26.
OLYMPIA (Broadway and 45th St.), CLOSED.
LYRIC (Broadway and 45th St.), CLOSED.
THE VICTORIA (Seventh Ave. and 42d St.), A REIGN OF
ERROR—19 to 25 Times.
AMERICAN (Elgin Ave., 42d and 43d Sts.), LA GIOCONDA.
MURRAY HILL (Lexington Ave. and 41st St.), OURS.
BROADWAY (Broadway and 41st St.), THE MUSKETEERS
—4 to 14 Times.
EMPIRE (Broadway and 40th St.), LORD AND LADY ALGY
—4 to 14 Times.
METROPOLITAN OPERA HOUSE (Broadway, 29th and
40th Sts.), GRAND OPERA.
THE CASINO (Broadway and 39th St.), IN GAY PARCE
—1 to 7 Times.
KNICKERBOCKER (Broadway and 38th St.), E. H. SOTHERN
IN THE KING OF THE MUSKETEERS—25 to 32 Times.
HERALD SQUARE (Broadway and 35th St.), MATHEWS
AND BULGER IN BY THE SEA SIDE WAVES—24 to 31
Times.
GARRICK (35th St. East of Sixth Ave.), MRS. LESLIE CAR-
TER IN ZAZA—7 to 9 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (125-127 Broadway), MILE FIFTY—35 to
42 Times.
THIRD AVENUE (Third Ave. and 31st St.), OUR STRAT-
EGISTS.

BIJOU (122 Broadway), CLOSED.
WALLACK'S (Broadway and 30th St.), AT THE WHITE
HORSE TAVERN—50 to 55 Times.
DALY'S (Broadway and 30th St.), THE GREAT RUBY—
46 to 50 Times.
WEBER & FIELDS (Broadway and 29th St.), HURLY-
BURLY—27 to 29 Times; CATHERINE, TRAVEL—71
to 78 Times.
SAM T. JACK'S (Broadway and 29th St.), BURLSQUE.
FIFTH AVENUE (Broadway and 28th St.), 4th Week of
MRS. FISKE—Frou-Frou—1 to 7 Times.
THE GARDEN (Madison Ave. and 27th St.), THE LAST
CHAPTER—17 to 24 Times.
MINER'S (312-314 Eighth Ave.), MILITARY TOURNA-
MENT.
MADISON SQUARE (24th St. and Broadway), BECAUSE SHE
LOVED HIM SO—70 to 77 Times.
LYCEUM (Fourth Ave. bet. 2nd and 3rd Sts.), AMERICANS
AT HOME—9 to 16 Times.
EDEN MUSEE (2nd St. and Sixth Ave.), FIGURES IN WAX
—CONCERTS AND VAUDEVILLE.
DUNN'S (2nd St. and Sixth Ave.), VAUDEVILLE.
PROCTOR'S (2nd St. and Sixth Ave.), CON-
TINUOUS.
GRAND OPERA HOUSE (Elgin Ave. and 23d St.), KEL-
CEY AND SHANNON IN THE MOON AND THE FLAME.
IRVING PLACE (Southwest cor. 15th St.), GERMAN TRAG-
EDY, COMEDY AND DRAMA.
FOURTEENTH ST. (14th St. and Sixth Ave.), CHAUNCEY
OLCOTT IN A ROMANCE OF ATHLOE—8 to 10 Times.
KEITH'S (East 14th St. and Broadway), CONTINUOUS
VAUDEVILLE—12 to 15 Times.
ACADEMY (14th St. and Broadway), HER ATONEMENT
—41 to 48 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CON-
TINUOUS.
DEWEY (125-127 East 14th St.), IRVING BROTHERS' BUR-
LESQUERS.
STAR (Broadway and 13th St.), KING OF OPIM RING.
GERMANIA (147 East 8th St.), GERMAN COMEDY.
LONDON (2nd St. and Broadway), MAY HOWARD'S COMEDY.
PEOPLE'S (199-201 Bowery), THE WORLD AGAINST HER.
MINER'S (102 10th Bowery), THE AUSTRALIAN BEAUTIES.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), BOSTON
SYMPHONY CONCERTS—Mar. 24, Apr. 1, Mar. 25, Eve.
PARK (88 Fulton St.), JACOB OPERA COMPANY IN OLI-
VETTES AND THE MASQUETTE.
HYDE & BEHMAN'S (840-852 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. cor. Fulton St.), THE
VILLAGE FORTNIGHT.
UNIQUE (194-196 Grand St.), ROSE HILL POLLY COM-
PANY.
THE AMPHION (437-441 Bedford Ave.), JAMES A. HENNE
as RAY, GRIFFITH DAVENPORT.
STAR (391-395 Jay St. cor. Fulton St.), THE KNICKER-
BOCKERS.
EMPIRE (101-107 South 6th St.), THE BROADWAY BUR-
LESQUERS.
COLUMBIA (Washington, Tillary and Adams Sts.), A DAN-
GEROUS MAID.
GAYETY (Broadway and Middleton St.), THE WHITE
HEATHEN.
LYCEUM (Montrose Ave. and Leonard St.), N. S. WOOD
as JACK SHEPPARD.
BIJOU (Smith and Livingston Sts.), CASEY'S WIFE.
MONTAUK (385-387 Fulton St.), NAT. C. GOODWIN AND
MAXINE ELLIOTT IN NATHAN H.
MUSIC HALL (Fulton St. and Alabama Ave.), THE
MOULIN ROUGE BURLESQUERS.

AT THE THEATRES.

Fifth Avenue—Frou-Frou.

A play in five acts by Henri Meilhac and Ludovic Halevy.

Henri de Sartorys	Frederic de Belleville
Paul de Valreus	John Craig
Brigand	Tyrone Power
Baton de Cambri	Wilfrid North
Pierre	Frank McCormack
Georges	George Bonn
Gilberte	Ipha Dahl
Louise	Mrs. Fiske
Baroness de Cambri	Olive Hoff
Pauline	Gertrude Bonnet
Zanetto	Sydney Cowell
Governess	Gertrude Norman
Rosine	Ethelwyn Hoyt
	Leonora Stonehill

As far as the general public is concerned, Mrs. Fiske at the Fifth Avenue Theatre last night made her first appearance in this city as Gilberte in Frou-Frou. It is true that some years ago, in the cause of charity, this representative American artist essayed Meilhac and Halevy's immortal creation, for it is not stretching literary truth too far to say that the pleasure-seeking but always lovable and frequently pitiable Frou-Frou is a part destined to live. But since that afternoon at the Garden Theatre, when the actress' superlatively natural methods shone out in such vivid relief, Mrs. Fiske's style and grasp of character have advanced with intelligent regularity and convincing force. Frequent touch with appreciative audiences has strengthened her personal confidence and given her that needful assurance so necessary for the proper exemplification of the real problems of life.

Those who saw Mrs. Fiske last night derived that keen intellectual satisfaction which comes with a task well performed and gained an illuminated insight into a role which, though theatrically complex, is nevertheless so instinct with the verities of every-day life that its lesson never fails to strike home.

For two acts Frou-Frou is the butterfly of society. Cares she has none. Responsibilities are lightly tossed off. It is to-day in which she lives. The morrow will take care of itself. How readily Mrs. Fiske's fluent and colloquial style lends itself to those phases of the role all will appreciate who have witnessed the unaffected ingenuousness with which she treats the proposals of marriage in the first act. It is childish irrepressibility. The immorality of the idea, in that the heart has no weight in the final selection, is absolutely unrepresented. One feels that, like Tess, she is a creature of circumstance, the child of fate, the sacrifice to be offered upon the altar of perverted social conditions. Equally deft is her treatment of the second act, where after four years of married life Frou-Frou, richer in worldly experience, keener than ever after attention, still fails to recognize the gathering storm, and blindly plunges into a life which must end tragically, as all such histories do. Her parting from her father, her welcome of Louise and her handling of the rehearsal scene were all expressed with that graphic force of unconventional freedom, personal charm and comic airiness, refined and delicate, that awaken genuine interest and enthusiastic applause.

But it was more particularly in the third act, where the pride of the woman is touched, that Mrs. Fiske displayed her strongest powers. She had stifled the love which De Valreus had striven so to awaken in her heart, but when she realized

that her own place in her own household was little more than that of an ornament, that her own sister unconsciously and innocently had robbed her of her dignity, she swept everything before her by her petulant but powerful passion, and made poor Frou-Frou's specious reasoning eloquent and even convincing.

Unless this scene is treated with delicate tact it too often becomes coarse and repellent. But Mrs. Fiske brought to it such a depth of wounded innocence, such a feeling of distressed emotion, that the logical sympathy demanded by the authors was realized, and Frou-Frou's cause became almost reasonable.

The tragic conclusion was expressed with equal force, and when the final curtain fell there was no doubt left that Mrs. Fiske had added another to her splendid list of artistic triumphs.

The support was competent, if not brilliant. De Sartorys' preachy platitudes were read by Frederic de Belleville with his customary polish. John Craig was earnest and easy as De Valreus, and the voluble audacity of the disreputable father, Brigand, was conveyed by Tyrone Power with Parisian fluency and humor. Wilfrid North was essentially British as De Cambri, and Olive Hoff, as Louise, did her fair share in sustaining the illusion of the scenes in which she appeared. The play was tastefully and appropriately set. The scene representing the palace in Venice, painted by Gates and Morange, was a truly beautiful example of the scene painter's art.

EDWARD FALES COWARD.

Casino—In Gay Parce.

Musical comedy in three acts, adapted from the French by Clay M. Greene; lyrics by Grant Stewart; music by Ludwig Engländer. Produced March 20.

Henri Distralt	Harry Davenport
Robert F. Cotton	Robert F. Cotton
Theodore Lacour	Edward D. Tyler
Eucuvion Bartavel	George Beane
Colonel Hector von Donnerblitz	Charles Dickson
Samuel Edwards	Samuel Edwards
Perkins Fisher	Perkins Fisher
C. Harry Kittredge	C. Harry Kittredge
Mabel Gilman	Mabel Gilman
Margaret Warren	Margaret Warren
Alice Hosmer	Alice Hosmer
Marie George	Marie George
Susie Drake	Susie Drake
Emma Levey	Emma Levey
Christie McNaughton	Christie McNaughton
Agnes Reilly Morse	Agnes Reilly Morse
Edith Barr	Edith Barr
Lily Brink	Lily Brink
Madge Dean	Madge Dean
Jane English	Jane English
Lillian Lester	Lillian Lester
Joseph Marston	Joseph Marston
Anthony Sullivan	Anthony Sullivan
Thomas W. Collins	Thomas W. Collins
Thomas Whitbread	Thomas Whitbread

A large audience of habitués of the Casino gathered at that theatre last evening to witness the first local performance of In Gay Parce, a musical comedy in three acts, adapted from a French source by Clay M. Greene, with lyrics by Grant Stewart and music by Ludwig Engländer. The story of the comedy is light enough, and is only of minor importance, anyway. Emelle Bartavel has been betrothed to Henri Distralt, a gay young boulevardier, who has convinced his fiancée's somewhat avaricious father that he is wealthy. Emelle's heart, however, has really been given to Theodore Lacour, though her father has refused his consent to the marriage. In order that there may be no post-nuptial complaints of incompatibility of temper, it is decided that Henri and Emelle shall take a sort of trial honeymoon, for the purpose of ascertaining whether or not they are suited to each other. It develops that Henri has had a love affair with a pretty dressmaker, Louise Gireaud, and she turns up to take a hand in matters. The bridal party, accompanied, for propriety's sake, by most of the other characters, starts on the honeymoon, pursued by the deserted dressmaker and the jilted lover. They go first to the Cafe Robinson, and then to peasants' festivals at the vineyards of Argenteuil, and finally back to the home of the Bartavels, where Theodore triumphs and wins Emelle from Henri, who returns to his first love, Louise.

This simple fabric was wrought out with dialogue of fair to partly cloudy character, lapsing now and then into the usual Casino practice of dragging in things intended to be suggestive, but which, also as usual, went for nothing and will no doubt be eliminated. The lyrics were only fair and the music was always pleasing and largely familiar. The clever players, capital staging, unceasing action and resplendent costumes went, however, to form a most agreeable entertainment, and to these may be credited the successes that appeared.

Mabel Gilman's Casino debut was a triumph to be proud of. This clever little player danced and sang herself straight and firmly into the hearts of the loyal Casinoites, and gave a thoroughly charming, refreshing, winsome picture of the true-hearted dressmaker. Harry Davenport signalled his return from London by a first-rate performance of the rather unimpressive Distralt, easily taking honors among the men. George Beane put in another of his ever droll old-men sketches. Robert F. Cotton played a senile uncle with his customary altitudinous ferocity and quaint humor. Charles Dickson was mildly amusing as a German military person, while Edward D. Tyler and C. Harry Kittredge played young men roles with taste and discretion. Marie George, always a pretty picture, looked excellently. Alice Hosmer made a considerable demonstration as a boisterous spinster; Margaret Warren made a favorable impression on her debut here, and Agnes Reilly Morse was greeted warmly upon her reappearance. The other roles were carefully cast, and the tuneful chorus contained a marvelous array of pretty girls. Violet Holmes, an uncommonly supple English acrobatic dancer, made her American debut in the first act and scored a pronounced hit.

The many hued costumes were lavish in variety and splendor, and the stage-management succeeded admirably in keeping things moving, although the action consisted largely of kissing and high kicking. In brief, In Gay Parce is a kaleidoscope of colors, kicks and kisses.

Irving Place—Cyrano von Bergerac.

Romantic comedy in five acts, by Edmond Rostand; German version by Ludwig Fulda. Produced March 13.

Cyrano von Bergerac	Eugen Schady
Christian von Neuvillette	Willy Faber
Graf Guiche	Julius Strobl
Vicomte Valvert	Eugen Hohenwarth
Ragueneau	Rudolph Senius
Lise, seine Frau	Auguste Burmester
Le Bret, Cyrano's friend	George Le Bret
Hauptmann Carbon von Castel-Jaloux	
Lignere	Fritz Hitzgrath
Guiky	Heinrich Heber
Brissaille	Jacques Horwitz
Montfleury	Carl Frischer
Bellerose	Max Hünslner
Judelet	Julius Ascher
Roxane, Cyrano's cousin	Franz Müller
Ihre Duenna	Ada Merito
Schwester Marthe	Wilhelmine Schiffer
Schwester Gerre	Hoscha Michaelis
Mutter Marguerete	Nonnen
Erster Kadett	Eugenie Lehmann
Zweiter Kadett	Line Lother
Dritter Kadett	Henry Bergen
	Otto v. Reinsberg
	Albert Kohl

The first performance here of Ludwig Fulda's German version of Rostand's Cyrano de Bergerac was given at the Irving Place Theatre on March 13. It was a benefit for the Helene monument fund, and the theatre was crowded. Unusual anticipation had been aroused, for was not Director Corried himself to direct the setting, which is, in this play, so full of possibilities? And was the translation not a work of art? It is, of course, superfluous to speak of the attractiveness of the play itself, for that goes without saying.

New costumes and scenery had been provided

throughout, and every care had been taken to make the staging comparable to that given anywhere. The company had been considerably augmented, so much so, in fact, that the stage seemed uncomfortably crowded when the curtain arose on the theatre scene.

While the translator has not hesitated to make inversions and minor rearrangements of the original text, the outward form has been masterfully retained. This is evidenced by the longer speeches, of which Cyrano's cadet speech in the second act, and more particularly his scene with Le Bret in the same act, may be cited. These are rendered by Fulda in excellent German verse without detracting from the effect of the original. Again, in the nose encounter with Christian in the same act, the translation is admirably made. But it is in the love passages between Roxane and Cyrano in the fourth act that the art of the translator is most clearly shown. Here all the charm and poetry of the original is held and clothed in German rhyme patterned very closely after Rostand's own. And this is rarely the case in translations, especially where verse is concerned, that the present instance is particularly worthy of comment.

The Cyrano of Eugen Schady was disappointing, lacking the rough and ready spontaneity of the swashbuckler poet. In his serious conception of the character it would almost seem that he had missed his point. Cyrano was not a fighting Hamlet, but a man with a great human heart and a clever brain—a man capable of the most heroic self-sacrifice, and a man embittered on hideous deformity, yet not made cynical thereby. Herr Schady's characterization did not make one feel these things. He was, perhaps, most happy in his rendering of the lines in the balcony scene.

Ada Merito spoke her lines charmingly, and was a very handsome Roxane. At the death of Christian, the only time when Roxane appears to be stirred at all by emotion, Miss Merito did full credit to the part. The ungrateful part of Christian was in the hands of Willy Faber, who emphasized very acceptably, if it be praise to say so, the two characteristics of the part, physical beauty and mental stupidity.

The remaining parts were well played throughout, Rudolph Senius' Ragueneau being especially deserving.

Columbus—London Life.

Melodrama in five acts, adapted from Le Camelot by Martyn Field and Arthur Shirley. Produced March 20.

Jack Ferrers	Augustus Cook
Col. Sir George Ferrers	Richard Ganthony
Stephen Granger	Charles Canfield
Lieut. Harry Maxwell	Edwin Brewster
Billy Tiger	George Brennan
The Microbe	Burly James
Pawnbroker	Thomas Maguire
Benson	Harry Holliday
Sergeant of Police	B. George
Inspector of Police	W. S. Guernsey
Bertie	J. Charles
Gussie	Edward Titman
Sandy McGrath	J. Charles Heydon
Reporter	Henry Naegele
Drunk Man	T. Edwards
Lady Ferrers	John Dwyer
Mollie Crockett	Violet Halliday
Mrs. Delaney	Lillian Lamon
Maund	Jennie Satterlee
Maid	Edith Miller
Katie	Bella Vivian
Gladys	Baby June
	Florence Stone

London Life was presented for the first time in New York last night by Murray and Long's Company, at the Columbus Theatre. The play is a thrilling melodrama, containing many strong and novel situations, and the humor and pathos of everyday existence are admirably contrasted in it. The story, which was given at length in THE MIRROR at the time of the first production in Philadelphia, Feb. 27, deals with the misfortunes and struggles of Jack Ferrers and Gladys, both of whom have been disowned by Col. Sir George Ferrers, a testy old nobleman, the uncle of Jack and the father of Gladys. Stephen Granger, the villain, lays the blame of his numerous crimes upon the heads of the unfortunate young people, until he is finally brought to justice for the murder of Sir George. The characters are all well drawn and the action is naturally developed. Altogether London Life is an excellently constructed melodrama.

Murray and Long have formed a group of actors and actresses capable of presenting the play adequately, and have given it an unusually handsome mounting. The third scene of the second act, representing Piccadilly, London, painted by John Young, was particularly realistic, and the setting of the fourth act, Fleet Street, was an accurate and impressive reproduction of that well-known thoroughfare. Lillian Lamon, as the adventuress, and Florence Stone, as the unfortunate Gladys, played effectively. Charles Canfield made an excellent arch villain. Augustus Cook as Jack, Richard Ganthony, Henry Naegele, George Brennan, Harry Holliday, Jennie Satterlee, and Bell Vivian played with intelligence and force. The play was well received by a large house, and the individual work of the company received enthusiastic applause. Next week, Uncle Tom's Cabin.

American—La Gioconda.

In rendering Ponchielli's La Gioconda last night at the American Theatre the Castle Square Opera company displayed many of its strongest points and some, unfortunately, of its weak ones. The opera demands perfect acting and minute attention to detail in the stage-management in order to keep some of the situations within the bounds of probability. These were not always looked after as carefully as they should have been, and in consequence the beauty of the performance was at times marred. The costuming, too, might have been considerably improved upon. In the title-role Yvonne de Treville made another success as an artistic vocalist and an actress of sincerity and feeling. She looked the part perfectly, and except for an occasional weakness in her lower tones, her work, both musically and dramatically, was praiseworthy. Joseph F. Sheehan sang the role of Enzo satisfactorily, and W. G. Stewart, as Farnaba, gave an excellent performance. Both of the singers, however, have over-used their voices during the season, and the result is to be noticed in flatness of tone and lack of freshness in quality.

Mary Linck was sincere and sympathetic as La Cieca, and Lizzie Macnicol sang the part of Laura with her accustomed brilliancy. The minor characters were for the most part well taken. Next week, The Mikado.

Grand—The Moth and the Flame.

Clyde Fitch's admirable play, The Moth and the Flame, as presented by Herbert Kelcey and Effie Shannon and their company attracted a large audience to the Grand Opera House last evening. The play, one of the best written and best constructed of recent comedies, duplicated the excellent impression that it made at the Lyceum last season. Mr. Kelcey's performance of Edward Fletcher was polished and skillful. Effie Shannon played Marion Wolton with charm and grace. Marion Abbott as Mrs. Lorimer presented a faithful satire of that gay society divoree. Grace Reals did strong, intelligent work as Jennette Gross. Joseph E. Whiting was capital as Mr. Dawson, and Bruce McKee a praiseworthy Douglas Rhodes. The other members of the company won commendation. The stage-management was thorough, and the mounting tasteful.

Murray Hill—Ours.

T. W. Robertson's old but none the less popular comedy, Ours, was admirably presented last evening at the Murray Hill Theatre by the Henry V. Donnelly Stock company. More than the usual attention to detail was shown in the mounting of the play, and the stage pictures

were effectively arranged. The performance was smooth and artistic.

Hannah May Ingham, as Mary Netley, was all that the most exacting could require, and especially in her more intense scenes did she deserve the applause which was generously given her by the audience.

Robert Drouet, always graceful and pleasing, was excellent in the part of Hugh Chalcut, and William Redmond, as Sir Alexander Shendryn, was strong, forceful and polished. As Prince Petrovsky, Emmett C. King gave one of the best of the many good performances that are to be credited to him this year. Dorothy Donnelly as Blanch Haye and Rose Beaudet as Lady Shendryn were worthy of especial praise, and the rest of the company played the parts allotted to them in a thoroughly satisfactory manner. Next week Our Boys will be presented, with Henry V. Donnelly as Peryn Middlewick.

Star—The King of the Opium Ring.

After thrilling the Harlemites with its vivid pictures of life in San Francisco's Chinatown, The King of the Opium Ring moved downtown and correspondingly interested a big house at the Star Theatre last evening. The strong story of the drama and the realistic scenic effects, combined with the efficiency of the players, aroused the enthusiasm, not alone of the gallery, but of the orchestra and balcony as well. Harrison J. Wolfe, in the name part, M. J. Jordan, as the Chinese highbinder, Madeleine Meril, as the heroine, and George Wessels, Edwin Walter, Ada Boshell, Mary Stewart, and Lizzie Mulvey were again deserving of praise, while the other roles were looked after carefully.

Third Avenue—Our Strategists.

The stock company at the Third Avenue Theatre appeared last night in H. T. Sayre's comedy, Our Strategists, and, although the work in this farcical skit is of quite a different character from the recent offerings at this house, the members of the organization did justice to their accustomed roles.

H. Percy Meldon, as Jack Rutledge, was successfully funny in his own way, and J. M. Sainpolis, who is usually a villain of greater or less degree, was equally satisfactory as Arthur Rutledge. Nellie Hancock found in the role of Nellie Howard abundant opportunity for her spritely acting, and the part seemed better suited to her than any that has fallen to her lot for some time.

Mortimer Weldon as Capsicum Pepper, H. P. Keene as Terence O'Flam, Kate C. Medinger as Mrs. Major Howard, and Sadie Probst as Arminia, deserve special commendation.

People's—The World Against Her.

After a week of farce-comedy, the People's Theatre offers Agnes Wallace Villa in The World Against Her. Though not a novelty, the play is doubly welcome, as it differs from the conventional drama of to-day, and is a most potent example of the old school of stage craft. Miss Villa has surrounded herself with a company of unusual excellence, chief among whom is Albert Livingston. Others of the company deserving of mention are O. B. Collins, Harry Driscoll, Harold Cahill, Lucy K. Villa, and Ada Harcourt.

Metropolis—Faust.

An elaborate production of Faust, with especial attention to scenery and mechanical effects, is the offering this week at the Metropolis Theatre. Joseph Callahan, as Mephisto, and Beatrice Ingram, as Marguerite, head a company of capable players. Spectacular effects aided by original electric devices, and a weird dance of witches, are features of the production.

At Other Playhouses.

BROADWAY.—The Musketeers is drawing large audiences.

VICTORIA.—A Reign of Error still reigns.

EMPIRE.—Lord and Lady Algy continues.

KNICKERBOCKERS.—E. H. Sothern remains in The King's Musketeers.

HERALD SQUARE.—Mathews and Bulger draw well in By the Sea Side Waves.

GARRICK.—Zaza is the bill.

MANHATTAN.—Mile. Fifi has passed its fiftieth performance.

BIJOU.—The Purple Lady, Sydney Rosenfeld's latest adaptation, will be presented on April 3. Till then the theatre will be closed.

WALLACK'S.—At the White Horse Tavern is in its last fortnight here.

DALY'S.—The Great Ruby, with Ada Rehan, crowds the theatre at every performance.

GARDEN.—The Last Chapter has begun its third week.

MADISON SQUARE.—Because She Loved Him So will have souvenirs on March 31.

LYCEUM.—Americans at Home is the play. A special performance of Trelawny of the Wells will occur this (Tuesday) afternoon.

FOURTEENTH STREET.—Chauncey Olcott in A Romance of Athloie will be followed next week by Report for Duty.

ACADEMY.—Her Atonement will give place next Monday to Denman Thompson in The Old Homestead.

THE ELKS.

East Liverpool, O. Lodge will hold a grand carnival and exhibition at the centennial celebration of the town, July 3-8. Secretary G. Y. Travis is in charge.

Louisville Lodge are forming a Building Fund to enable them to erect a handsome club house where they expect to entertain visiting brothers who now have to stop at the hotels.

Disposition has been granted for a lodge at Kingman, Ariz.

The Youngstown, O. Lodge will give a grand street carnival in June. A class of seventy will be initiated.

Born.

HASTY.—A son, to Mr. and Mrs. Charles Hasty, at Lafayette, Ind., on March 18.

Married.

LUCAS—WALTON.—Alexander Lucas and Lotie Walton, at Buffalo, N. Y.

MARKS—RUMLEY.—Alex Marks and Lulu Rumley, at Kalamazoo, Mich., on March 15.

NOBLE—SYMMS.—Horace V. Noble and Laura Belle Symms, at Newark, N. J., on March 14, 1899.

Died.

COOKE.—Kittie Bartlett Cooke, at Newark, N. J., March 8.

GILFORD.—At Orange, N. J., on March 12, Frank Gilford.

HAGAN.—Charles J. Hagan, in New York city, March 17, of consumption.

MCLAUGHLIN.—James McLaughlin, at Cincinnati, O., March 15.

O'ROURKE.—Mrs. Anne Sands O'Rourke, in Boston, Mass., on March 7, of heart disease, aged 68 years.

STANLEY.—Leonora Alma Stanley, in London, England, on March 18, of consumption, aged 38 years.

ULMER.—George T. Ulmer, at Juneau, Alaska, March 1, of pneumonia.

A STAR BENEFIT.

Probably the most notable benefit ever given in aid of the Actors' Fund is that arranged for next Thursday afternoon, March 23, at the Fifth Avenue Theatre. The committee in charge of the benefit have had prompt replies of compliance with requests for the appearance of the most prominent dramatic and musical stars of this country. An uncommonly attractive programme, remarkable alike for novelty and interest, has therefore been prepared.

Nat C. Goodwin and Maxine Elliott will appear in the one-act comedy, *The Silent System*, in which Mr. Goodwin is seen in the unique role of pantomimist. Pol Plancon will sing selections from Massenet and Schumann. W. H. Crane and the members of his company will present the second act of *The Head of the Family*. James O'Neill and The Musketeers company will be seen in the most exciting scene of the Dumas romance. Mr. and Mrs. James A. Herne will appear in the fourth act of *Griffith Davenport*. Herbert Kelcey and Effie Shannon will present the second act, treating of the cathedral episode, from *The Moth and the Flame*. Mrs. Fiske and her company will give the third act of *Frou-Frou*. The Broadway Theatre Opera company will be heard in an act from *The Three Dragons*. Cissie Loftus will imitate her professional contemporaries in her own inimitable way, and J. E. Dodson, who is always prompt to offer his services in every charitable cause, will on this occasion contribute *A Burlesque Ballad*, a feature that promises piquant novelty. Colonel Robert G. Ingersoll has also consented to appear. He will deliver a new address on "The Children of the Stage," a subject which will inspire him with eloquence.

Owing to the extreme length of the programme the curtain will rise precisely at 12.45. David Belasco will supervise the performance and Wilfrid North will act as stage manager. The Committee of Ushers will include John E. Keller, chairman; Henry E. Dixey, Wilton Lackaye, E. L. Davenport, Aubrey Boucicault, William Courtleigh, Edwin Arden, Charles A. Stevenson, H. L. Pringle, and George F. Nash.

"Aunt Louisa" Eldridge will chaperon the actresses who will dispose of programmes and flowers in the lobby.

A great many well-known professionals who generously volunteered but whose services could not be utilized, have testified their interest in the Fund and the benefit by subscribing to seats and boxes. The box-office sale opened yesterday with the most encouraging indication that the benefit will be an unequalled financial success.

MANEUVERS OF THE MUSKETEERS.

The Musketeers, at the Broadway Theatre, were busy enough last week. James O'Neill's cold, which handicapped him on the opening night, grew steadily worse, and so on Wednesday S. Miller Kent essayed the role of D'Artagnan in Mr. O'Neill's place, giving a highly creditable performance. Mr. Kent's original role, Aramis, was well played by Frederick Hartley. Then Francis Carlisle, during whose illness Howard Kyle had enacted Buckingham at shortest kind of notice, resumed the part on Thursday, and Henry Lee was engaged to replace Henry Saint Maur as Richelieu. Meanwhile, lest the ladies should have been left out of the excitement, Margaret Anglin caught a hand in a rain-wheel on Thursday night and got some scratches and some pictures in the papers. James O'Neill reappeared as D'Artagnan last evening.

A NEW PLAY FOR E. H. SOTHERN.

E. H. Sothern has just purchased the American rights to Theodore Burt Sayre's latest play, a four-act costume comedy. The part to be played by Mr. Sothern is that of a prodigal English nobleman who was as famous for his wit and poetry as for his love of romance and adventure. The love story of this eccentric peer forms the basis of the play, which is said to have strong emotional interest, although comedy predominates. In addition to purchasing the play, Mr. Sothern has commissioned Mr. Sayre to write for him a romantic drama which is to be completed by next September.

TOUR OF J. K. EMMET AND LOTTIE GILSON.

Under the management of H. S. Taylor, J. K. Emmet and Lottie Gilson, the popular comedienne, will make a joint starring tour this Spring in Fritz in a Madhouse, opening at the Lyric Theatre, Hoboken, on April 2. Mr. Emmet, of course, will play Fritz, while Miss Gilson will have the part of Colle, and will introduce her singing specialty. Mr. Taylor has engaged a company of capable players and will make the production a first-class one in every respect. Harry Lee will be the advance representative of the company.

DRAMA DAY AT THE P. W. L.

Readings and recitations by Harriet Webb were the principal feature of the Drama meeting of the Professional Woman's League yesterday. There were also songs by Ruby Gurney de Lima and by Mrs. Asa Alling Alling. Blanche Weaver was the chairman of the meeting. At the Literary meeting, April 3, Margaritha Arlina Hamm will talk on the legends of the Philippine Islands.

AMATEUR NOTES.

Students of the Polytechnic Institute, Brooklyn, N. Y., presented on March 10, at the Brooklyn Academy of Music, a musical comedy, *The Wayside Inn*, by Theodore Banta Sheldon. In the cast were Terence Tiernan, Burns, James Aloysius Dunne, Harry Truman MacConnell, Walter Percival Henshaw, Allan Fraser, Albert Worthington Melsel, Silas Stringham Bigelow, Edwin Marquet La Roche, Valentine Hicks Seaman, Jr., Archibald Burrill Bush, Guy Homer Hubbard, Arthur Hazleton Walkley, Jr., Charles Gardner Huntington, William Lincoln Gibson, Frank Bradley, Harrison Hubert Boyce, Homer Bates Mason, Lloyd Elliott Appleton, Ernest Flagg Dunham, Louis Thompson Hunt, Arthur Denny Pollock, Jay Chester Gordon, Benjamin Sullivan Hildreth, William Christian Stemmermann, and Henry Gimel Leberthon.

The Omaha, Neb., Dramatic Club has been organized with the following officers: Philip Nestor, President; Henry Nestor, Vice-President; Joe R. Kent, Secretary; John Enkebol, stage-director; John Hochstrasser, Jr., treasurer and business-manager.

The Deutscher Verein of Harvard University presented in German last week in Brattle Hall, Cambridge, Mass., August von Kotzebue's play, *Die Deutschen Kleinstadter*. The cast included A. N. Fuller, A. G. Fuller, A. S. Dixey, H. Minin, Jr., E. H. Ahlborn, F. W. Aldred, S. S. Stanton, A. R. Campbell, F. M. Seasongood, F. M. Endicot, and J. S.

AN INCIDENT AT THE ACTORS' FUND.

There was little news to be found at the Actor's Fund when a Misson man called there one morning last week, and he was about to take his departure when the door opened slowly, admitting a thin-faced young fellow in a tattered blue serge suit.

"I want to see Mr. Aldrich," said the newcomer, leaning wearily on the office railing.

"Not in," answered Adolph Bernard briskly. "But if you have business with the Fund I can attend to it."

The man in blue serge seated himself in a chair beside the Secretary's desk. "It is Fund business," he said. "I have been in hard luck for a long time and want to get money enough to take me to New Haven. I thought the Fund might help me."

"You are a professional?"

"Yes. I was at the Hollis Street Theatre in Boston for several years and was afterward on the road."

"And you think that you are entitled to help from the Actors' Fund?"

"Yes."

Mr. Bernard motioned the Misson man to stay, and, turning to his visitor, he said quietly: "Do you know I believe I will send you to State's prison for five years?"

The man looked up with sudden fright in his eyes. "What for?" he gasped.

For swindling charity organizations," answered the Secretary. "Two years ago you received money from the Fund to enable you to go to Boston. Your name then was George Foster. You went from this office to A. M. Palmer and got money from him on the same pretext. Then you proceeded to swindle every one in the profession who was kind-hearted enough to listen to your story. The penalty for cheating charitable institutions is five years' imprisonment. I am going to ring for an officer."

"But you are mistaken," cried the man. "You take me for another man."

"The other man," said the same slight figure that you have; had the same curly chestnut hair; was about twenty-two years old, and—"

"But I am not him!"

"And I was about to say," continued the Secretary, "the other man" had the same tattoo mark on his right hand that you have."

The young fellow's eyes shifted from one to the other of the men in the office. John Matthews stood, with his arms folded, in the doorway. Young Gumber was beside the telephone, awaiting Mr. Bernard's order to call up the police. The man in the blue serge dropped his head in his hands. "You are right," he muttered, huskily. "I am that man."

"And you acknowledge that you did these things for which you could be sent up for five years?"

"Yes," came the voice in a whisper.

"Now," said Mr. Bernard, "I am going to give you another chance. You will be allowed to walk out of this office, free to make an honest living. But remember this, I shall send your description to every police station and shall warn every professional against you. By your contemptible acts you have done all that you could to bring discredit upon an honorable profession, to which you never belonged, and I warn you that another offence will be severely punished. Now, go!"

The man in the blue serge slunk out of the office, and Mr. Bernard, turning to the reporter, said, "You will oblige me by publishing a warning against that man in *THE MIRROR*."

STUDENTS OF ACTING GRADUATE.

At the Empire Theatre yesterday morning the graduation exercises of the American Academy of the Dramatic Arts took place before the Society of the Alumni, the students of the Academy and a very large gathering of invited guests. Those who occupied places on the stage, beside the graduating class, were President Franklin H. Sargent, the faculty of instructors, headed by Fred Williams, Dean, Bronson Howard, John Drew, Joseph Humphreys, and Henry E. Dixey.

In a brief opening address Mr. Sargent spoke of the thoroughly practical training of the students, and called attention to the fact that every member of the class has already been engaged for next season. In closing his remarks he introduced John Drew as an actor of standing, whose words would be of value to those about to begin their careers. Mr. Drew's address was witty and at the same time encouraging to the students.

Bronson Howard followed with a characteristic speech, in which humor was mingled with sound advice. He urged the young men and women to set about their work in a dignified way, and to put into practice what they had so thoroughly learned. "Too many graduates in all the professions," said he, "seem to think that the knowing how to do a thing is sufficient—forgetting the more important matter of doing it."

Mr. Sargent then announced that the Belasco medal had been won by Fernanda Elisca, the student whose work has been so notably excellent at the theatre this season. As Miss Elisca rose from her place a storm of applause burst from the audience, proving that the young actress has made many warm friends in the front of the house, who will watch her career with interest.

The diplomas were then given out by the president of the graduating class, consisting of Fernanda Elisca, Lucy Harris, Angelina Pullis, Grace Merritt, Nora Dunblane, Mabel Howard, Marion Gardiner, Alice Chandler, June Van Buskirk, Edwin Jacobs, Sidney Donalds, John Westley, David MacCartney, Samuel Claggett, Harry Lewis, Robert Schable, Joseph Mayton, Gardner Jenkins, and Edgar Hart. The exercises closed with an able and interesting address by Fred Williams.

MUSICAL NOTES.

After a tour of the New England circuit, Dan Godfrey's English Military Band will go to Australia. This organization began its season at Washington this month with a complimentary concert to President McKinley and the official body at the Capital. Twenty-three years ago, at the Centennial Jubilee, this organization visited Boston, and it will, no doubt, be welcomed in that city this season.

On Wednesday afternoon, March 15, Blanche Marchesi gave her farewell recital at Carnegie Hall. The programme rendered was sufficiently diversified to display every phase of the singer's art, yet it cannot be said that she succeeded in improving upon the very moderate success that she made when she sang here for the first time. Madame Marchesi was assisted in rendering the excerpt from Gluck's *Iphigenia in Tauris* by Thomas Meux, of the Grand Opera company, and a chorus of sixteen women. This number was conducted by Gustav Hinrichs. The audience was small, but appreciative.

The New York Ladies' Trio, consisting of Dora Valesca Becker, violinist; Flavie Van den Hende, cellist, and Celia Schiller, pianist, with Lillian Carlsmith, prima donna contralto, will make their Spring tour under the management of Charles L. Young, who successfully piloted Ysaye, Fugno, Gerardy, and Mlle. Verlet through the country.

Maximilian Koevesky, late leader of the Eden Music Orchestra, is organizing a Hungarian concert band, to number sixty musicians.

Dan Godfrey and his British Guards Band will play at the Seventh Regiment armory on Saturday evening.

Emma Nevada is singing with great success in Holland, and has been heard by the young Queen Wilhelmina to sing at the royal palace.

Madame Madeline Schiller, the eminent pianist, will give a recital at Mendelssohn Hall on Thursday, March 30.

Victor Thraue has assumed the management of Sauer's American tour, formerly directed by R. E. Johnston.

THE MIRROR's rates for professional cards are so reasonable that any actor can afford to try the effects of advertising. For particulars address Room 1, MIRROR.

SAID TO THE MIRROR.

HARRY ROUCLEIRE: "As to the statement that the Opera House at Ridgewood, N. J., had been burned on March 11, permit me to say that the house is still standing. The fire was in the next block."

JAMES R. WAITE: "The number of repertoire companies now playing is almost incredible. Especially are they numerous in New England, where, in many cases, from seven to ten weeks are filled in one place consecutively. The public discriminates now, however, and the attraction gets the business only that it merits. A cheap price is no longer a magnet. My business has been the best this season, and especially through Lent, that I have ever done in this section of the country."

JOHN W. WARD, Treasurer Fifth Avenue Theatre: "The advance sale of seats for the Actors' Fund Benefit, which began this morning, is simply astonishing. Mr. Bonnessey, in the box office, has scarcely had time to breathe since he opened his window, and from the number of people I have seen coming in I fancy that the audience on Thursday night will be a tremendous one."

CUES.

Sol Smith Russell will close his season on April 29.

Neil Florence will retire from Shenandoah next week.

Walter E. Perkins and his My Friend from India company arrived in town yesterday after a highly successful Western tour. They will rest until Easter Monday, when they reopen in Jersey City.

Mr. and Mrs. Frank McKee (Isabelle Coe) are at Palm Beach, Fla.

Florence Ziegfeld, Jr., will produce at the Manhattan Theatre in the Autumn, Hobart Chatfield Taylor's comedy, *The Secretary of Legation*.

Daniel Shea, master mechanic with Julia Arthur's company, fell through a trap at Macauley's Theatre, Louisville, Ky., last Friday, and was seriously injured.

A son was born to Mr. and Mrs. Charles Hasty, at Lafayette, Ind., on March 18.

Milton Aborn, it is said, will soon locate permanently in Brooklyn.

Alex Marks and Lulu Rumley, of the Rumley Sisters, were married at Kalamazoo, Mich., on March 15.

The successful tour of Porter J. White in *Faust* will close on May 22, at Port Huron, Mich. Mr. White's entire season of '99-1900, opening Sept. 15, is booked solid, including more than twenty week stands. His company No. 2, which opens Aug. 14, at Winnipeg, Manitoba, will tour to the coast.

Wadsworth Harris while in Louisville week before last was a guest of the Penderennis Club. At the close of Modjeska's season on April 19 Mr. Harris will go to his summer home at Calais-on-the-St.-Croix, Eastern Maine, and rest through May. There is a possibility of his taking part in a new production in Chicago in the early Summer.

Charles Ulrich, author of *A Celestial Maiden*, has completed a play of the French Revolution, entitled *Robespierre*.

Teresa Carreno has paid a pretty tribute to R. A. Lucchesi, of San Francisco, by accepting the dedication of his *Concerto Romantico*, with the understanding that she shall play it in Berlin, probably with the Philharmonic Orchestra, under the direction of Nikisch.

Moriz Rosenthal passed through New York on March 3 on his way West. He will play in Canada, week of March 20, and his last New York appearance will be at two Sunday night concerts at the Metropolitan Opera House, April 2 and 9.

William Gould and Toby Claude have assumed the roles formerly played by Harry Davenport and Phyllis Rankin respectively in *The Belle of New York* at the Shaftesbury Theatre, London, owing to the departure of Mr. Davenport and Miss Rankin for this city.

Alexander Lucas and Lottie Walton were married at Buffalo, N. Y., Feb. 25.

Frank Lynden has left Sackett and Ward's *A Bachelor's Honeymoon* and returned to New York for Junius Howe's new extravaganza announced to open soon in this city. Mr. Lynden will play as *Faust* with Lewis Morrison next season.

Lucie A. Rogers, having recovered her health, is now playing the leading soubrette role in *Fate Goodbar's* farce-comedy, *As We See It*.

Jessie Bonstelle is at her home in Brooklyn, recovering slowly from her accident, in which one of her wrists was broken.

A testimonial benefit has been tendered to Robert B. Monroe, former manager of Monroe and Rice, My Aunt Bridget, Aunt Bridget's Baby, and *A Happy Little Home*, at the Fourteenth Street Theatre on Sunday night, April 2, by Frank McKee, Edwin Knowles, Charles E. Evans, Andrew McCormick, Oscar Hammerstein, Henry Sire, W. A. Brady, Joseph Brooks, William D. Mann, H. M. Bennett, R. M. Gulick, J. Austin Fynes, Jacob Litt, Charles E. Blaney, Clay T. Vance, Mathews and Bulger, Hubert Wilke, Ward and Vokes, John C. Rice and Sallie Cohen, James and Bonnie Thornton, John Kernell, George H. Wood, George W. Monroe, Frank Tannehill, Jr., Charles B. Ward and Katherine Klare, and others. Monroe and Rice will appear in a new sketch specially written for the occasion. Mr. Monroe has sufficiently recovered from his recent illness to leave the hospital a couple of hours every day.

The Wheel of Fortune company closed on March 11.

Mabel Tallaferra has determined to retire from the stage for the next two years, and will spend that time at the convent at Fort Lee.

The new Report for Duty company includes Al. Lipman, John H. Burton, Harry Rich, Francis Lincoln, L. W. Browning, Joseph Dillon, Charles J. Jackson, Ellen Carter, J. Armstrong, and Katie Dow. Frank Williams will manage the company and the play will be mounted under the stage direction of Edward Rose.

Neil Warner, the notable old-time actor who appeared last season at Daly's Theatre, is rapidly recovering from the paralytic stroke which he suffered in November. Except for a slight nervousness Mr. Warner is quite well again, and it is probable that he will take part in a New York production before the season's close.

Neil Burgess filed a petition in bankruptcy recently. His liabilities are \$104,653, with no assets. Most of his debts were contracted in 1895 and 1896, when a series of financial disasters swept away the large fortune he had made with *The County Fair*. His losses were on the Star Theatre in this city, where he produced *The Year One*, which was a failure; on a contract to buy the Fourth Presbyterian Church property in Thirty-fourth Street, and on plays on the road. There are eighty-six creditors. Some of the important ones are: Jacob Steiner, \$49,000 deficiency judgment; Luke A. Burke and Company, \$14,304, repairs to Star Theatre; Haring Manufacturing Company, \$4,294, racing machines; James T. Hall and Company, \$4,358, decorating; John H. Young, \$2,076, scenery painting.

REPORT FOR DUTY.

Report for Duty, J. K. Tillotson's new military drama, will be produced at the Fourteenth Street Theatre next Monday. Mr. Tillotson is known as the author of *Linwood*, *Queena*, *The Planter's Wife*, and *Dens and Palaces*, and his new play will be looked for with interest. In *Report for Duty*, Mr. Tillotson illustrates an actual occurrence in the war of the rebellion, the scenes being at White Sulphur Springs, Va., and on the Blue Ridge Mountains. One scene is said to picture a battle in the most realistic manner yet known to the stage. An excellent company, it is promised, will appear in the production.

REFLECTIONS.



Above is a portrait of L. E. Crusel, of New Orleans, author of the opera *Princess Olga*, which was recently announced for production in that city by the Murray-Lane Opera company. Just before the proposed production the principal artist of the company left the organization, and the project was abandoned. *Princess Olga* is now in the hands of Manager Charles J. Fourton, who is making elaborate preparations to put it on the stage. Mr. Crusel has a high musical reputation in local circles, and professional musicians who have privately heard the music of *Princess Olga* have spoken highly of it.

Louisa Keilin, after two weeks of serious illness, has rejoined Ward and Vokes.

Olga Verne will star next season in a new play by Hal Reid.

The name of John Slavin was unintentionally omitted from the criticism of *The Little Host* in last week's *MIRROR*. Mr. Slavin, as usual, was the life of the piece and scored a hit with the patrons of the Grand Opera House.

Frank Oakes Rose, who recently returned from Europe, made a study of the pageants and carnivals in France and Italy, features of which he will reproduce as parts of the *Pain spectacles* in various cities.

Gilmore and Leonard's Hogan's Ally company were snowbound near Stillwater, Minn., on March 12, and lost a performance at St. Paul before they could get out.

Mrs. Frazer Coulter (Grace Thorne) has gone to Chicago to visit Mr. Coulter, who is with Sporting Life.

The Rostelle company closed at Charlotte, N. C., on March 19. The members of the company will put on *Damon and Pythias* in several towns in hope of securing funds with which to return to their homes.

The New York Lodge of Elks will hold its election next Sunday. Joseph A. Wilkes is a candidate for the office of Exalted Ruler.

Arthur Rehan filed a petition in bankruptcy last week, with liabilities of \$13,093, and assets of \$50.

George G. French has assumed the sole management of the Greensboro, N. C., Opera House.

Edward J. Heron closed with *The French Maid* in Chicago on March 9.

Maurice De Vries, who some time since was treasurer of the Third Avenue Theatre, has returned to his former position under the new management of that house.

Richard Welch has joined *A Hired Girl*, succeeding Gus Pixley. The season is booked to May 15.

Carroll Daly is being featured by Paul Gilmore in *The Dawn of Freedom*.

Charles B. Dillingham, now business-manager of the Madison Square Theatre, will act in the same capacity, it is said, at the rejuvenated Lyric Theatre, in this city.

Affie Warner, who recently recovered from a bad attack of tuberculosis of the throat, was specially engaged to play her old part of *Madge* in *In Old Kentucky* week of Feb. 27 in Buffalo. Press and public alike gave her unanimous praise.

William C. Mandeville retired from the El Capitan company during the engagement at New Orleans last week, on account of ill health. He was replaced in the title-role of the opera by Edward Engleton.

Blanche Chapman has been obliged to decline a fifteen weeks' engagement at the Grand Opera House, San Francisco, beginning April 1, as her season with *Why Smith Left Home* does not end until April 15.

Ed R. Hutchison, agent for Waite's Comic Opera company, was compelled to undergo a surgical operation March 12, at Ann Arbor, Mich. Mr. Hutchison will rejoin the company at Fort Wayne, Ind.

Ralph Soper Smith, leading with Dewey, the Hero of Manila, underwent a surgical operation for a carbuncle at Toledo. Immediately after the operation Mr. Smith was carried to the theatre and pluckily played his part, but has now returned to his home for treatment at a hospital.

Gates and Morange have contracted to paint for James R. Waite's two companies next season some of the finest scenery yet shown in repertoire.

The following was published among the notices of deaths in the *Herald* on the anniversary of John Wild's death:

WILD.—In loving remembrance of John Wild, comedian, beloved husband of Ada Wild, who passed peacefully away at his home, Idewild, Averil Park, N. Y., March 2, 1898. He was—but words are wanting to say what. Think what the best of husbands and fathers should be—he was that.

You can afford a card in *THE MIRROR*. For information write to Room 1, MIRROR.

I publish good plays for repertoire and stock companies, and amateur clubs. Send for my descriptive list. H. Roerback, 132 Nassau St., N. Y.



THEATRES AND MUSIC HALLS.

Keith's Union Square.

The De Forests, whirlwind dancers, who have been abroad for many months make their American reappearance in a series of new dances. The Rossow Midgents and the Streator Zouaves are held over from last week. The others are Dixon, Bowers and Dixon, the three Rubes; George Evans, comedian; the Merkel Sisters, acrobats; the Brothers Damm, gymnasts; James W. Reagan, vocalists; Riley and Hughes, dancers; Burrows and Hall, comedians; Lovensburg Sisters, duettists; Three Westons, musicians, and Professor W. E. Robinson. The biograph has some new views.

Tony Pastor's.

This is anniversary week here, and Tony Pastor has gathered together a special bill to celebrate the thirty-fourth anniversary of his management in New York, which occurs on Wednesday, March 22, when there will be extra features and a gala time generally. The bill includes the one and only Tony Pastor, in new songs; Morton and Revelle in Left at the Post; the three Racket Brothers as the musical hostlers; Johnson, Davenport and Lorella, comedy acrobats; Gilbertie Learock, assisted by Harry E. Lester, in a new sketch called A Vassar Boy; the Seven Red Birds, in their farcette, The Morning after the Ball; the Brilliant Comedy Quartette, Keno and Welch, knockabouts; Elsie Fay, comedienne; George C. Davis, comedian; Lawson and Namon, bicyclist and bag puncher; The Pattens, comedy duo; the three Renos, dancers, and Hughes and Lindsay, comedy duo.

Proctor's.

The headliners are Marie Dressler in her budget of con songs; Bonnie Thornton, in her new monologue; Hilda Thomas and Frank Barry, in Miss Ambition, and Dolan and Lenhart in their latest travesty. The others are Farnum and Seymour, acrobatic comedians; Rush Farmer and Dore, banjoists; Flatow and Dunn comedy duo; Seymour and Dupree novelty duo; Mardo, clown juggler; E. M. Reed's terriers; Bicknell, clay modeler; Kirkpatrick and Knight, comedy team, and Till's marionettes.

Palace.

Theresa Vaughn, the popular vocalist and comedienne, makes her first appearance as a vaudeville star in a specialty arranged for the occasion. The others are Annie St. Tel in new dances; the three Lukens Brothers, acrobats; Batty's Bears, Jones, Grant and Jones, colored trio; Johnnie Carroll and Addie Crawford, comedy duo; the Fredericks Trio, acrobats; Cook and Sonora, comedy duo; Lotta Gladstone, comedienne; O'Rourke and Burnett, dancers; W. C. Davies, Irish comedian, and Weston and De Veaux, musicians.

Harlem Music Hall.

Mr. and Mrs. Edwin Milton Royle head a strong bill that also includes Reno and Richards, Gertrude Rutledge, Frobel and Ruge, Williams and Adams, Nelson and Milledge, James Richmond Glenroy, and Belle Hathaway's dogs and monkeys.

Koster and Bial's.

Another big bill is presented this week, as the experiment of giving a really big programme was a great success last week. Kelly and Ashby, the comedy gymnasts, who became great favorites here a few months ago, have returned from abroad and begin an indefinite engagement. Max Cincinnati, comedy juggler, and Mason and Forbes, English eccentrics, are the other newcomers. The bill also includes the Montrose Troupe, acrobats; Moung Toon and Moung Thit, Burmese jugglers; the Beaumont Sisters, comedienne; the Sisters Rappo, dancers; the Hengler Sisters, singers and dancers; Henri French, juggler and cyclist; the Brothers Avolo, xylophonists; the two Escamillos, wire performers, and the three Rio Brothers, acrobats.

Weber and Fields' Music Hall.

Hurly Burly, which will soon be retired in favor of a travesty on Zaza, and Catherine, are the features of the bill, with Weber and Fields, Rose and Fenton, Josie Sadler, David Warfield, John T. Kelly, and others in the cast. The olio includes the Musical Johnstons and others.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The Model. The Garden Party and living pictures remain. In the olio are Katherine Klare, the Orvilles, Bernard and Ditty, Belmont and Weston, Paulo and Dika, and Sie Hassan Ben Ali's Arabs.

MINER'S BOWERY.—Bryant and Watson's Australian Beauties have returned with two burlesques and olio showing Harry C. Bryant, the Lavelles, the Marinellas, Smith O'Brien, Hazleton and Vedder, Sheehan and Kennedy, and Edna Urtine. Next week, Harry W. Semon's company.

LONDON.—May Howard's company have two burlesques and olio presenting May Howard, Flynn and De Costa, Lorenz and Allen, Moran and Wesley, Wilson and Massoney, Al. H. Weston, and Mills and Simonds. Gus Hill's Vanity Fair follows.

MINER'S EIGHTH AVENUE.—Phil Sheridan's City Sports offer the bill seen last week at the Bowery.

OLYMPIC.—Harry Morris' Little Lambs are gambling on the greens of Harlem.

DEWEY.—Fred Irwin's Majestic Burlesquers is the attraction this week. The olio includes McAvoy and May Waterbury Brothers and Tenney, the Todd Judge Family, Carmentelle Sisters, Quigley Brothers, Irving and Remington, Russell and Tylen, and George S. Betts. The closing burlesque is called The Street Fair.

F. V. DUNN'S.—Instead of the stock company which has held forth since the opening, Jermon's Extravaganza company appears. The olio includes Crimmins and Gore, Minnie Cline, and Bixley and Weston. Two burlesques are given.

LAST WEEK'S BILLS.

KOSTER AND BIAL'S.—Manager Alfred E. Aarons tried an experiment last week which pleased the regular patrons of the house immensely, and it is continued ought to keep

the house packed to the doors until the end of the season. The experiment consisted in having fifteen big star acts, which were run off in quick succession. Instead of the usual nine or ten, with each one spun out to the limit, with long waits between. What is more remarkable still, there was not a single turn to which even the most fastidious could take exception. The bill was clean, bright and strong, and each turn was given only about ten minutes, so that the very best features of each act were brought to the surface, and there were no tricks used to gain time or wind. To those who are accustomed to the usual scheme of making each turn last from twenty to thirty minutes, the new arrangement was a rare treat, and it is to be hoped that it will be kept up. The most interesting number on the programme was the turn of Moung Toon and Moung Thit, a team of Burmese performers, whose specialty was absolutely new to this part of the world. They were nothing but trunks about their loins and some tattoo marks on their legs, and their bare brown skins glistened under the rays of the electric light. They were introduced by their manager, an Englishman, who explained that they would juggle balls made of wicker work and of glass without touching them with their hands. They first went to work with the wicker ball and kept it bouncing from one to the other for five minutes, by hitting it with their knees, feet and shoulders, while their hands hung by their sides. It was a wonderful exhibition of dexterity and the crowd applauded enthusiastically. After this, Moung Toon took a silver plated glass ball and did some astonishing juggling tricks with it. He rolled it around his neck and allowed it to run down as far as his knee, when by a sudden move he would catch it with the muscles back of the knee. Then he would drop it from his shoulder and catch it on top of his foot by curling up his toes so that it would not roll off. He finished by managing two glass balls, and performed some astonishing feats with them. The act is the most novel one that has been presented in America for years, and will undoubtedly create a sensation wherever it is seen. The stage setting added to the attractiveness of the turn, as it was of a decidedly Oriental description. The Montrose Troupe made their American debut and were accorded the distinction of large type, though they presented no startlingly new or original tricks. There are five men and a boy in the troupe, and the boy does all the tricks which bring applause. They are very good acrobats, but no better than dozens of other troupes we have seen at this house. The Beaumont Sisters, who have been favorite members of Weber and Fields' Stock company for the past three seasons, made their reappearance as regular vaudeville entertainers and were accorded a warm welcome. They were attired in the conventional soubrette costume and sang a couple of con songs with much dash and ginger. The second song was called "Hello, Ma Baby," and dealt with a love-making episode over the telephone between colored folks. Con assistants and property telephones were brought in at the finish and the song wound up with the usual cake walk. Plenty of applause followed, part of which was for the Beaumonts and the rest for their colored helpers. It would have been better for them to have depended upon their own exertions for their success. They are clever and bright and don't need any black background to set them off. After their performance on the bill have been commented upon frequently of late and only need be mentioned. They were the Hengler Sisters, dancers; the Brothers Avolo, xylophonists; James Thornton, comedian; Mille Irene and her trained dog, "Zaza"; "Mons. and Mille. Rofix, chin-balancers; Sadi Alfrabi, equilibrist; the two Escamillos, head balancers and wire walkers; the Sisters Rappo, great Russian dancers; Henri French, juggler and bicyclist; and the three Nevarros, acrobats and hand-balancers. And Clarence's Bootblack Quintette, large and well-pleased audiences were the rule throughout the week, and Mr. Aarons wore a happy smile.

PALACE.—Marie Dressler and Walter Jones were to have been the headliners last week, and their joint vaudeville debut was heavily anticipated and boomed. On Monday afternoon, it was found that Jones was unable to appear. In order that the public should not be disappointed, the management arranged to allow Miss Dressler to go on and do a single turn. She succeeded so well that Jones was not missed at all, and she received applause and accolades enough to gratify the most ambitious artist that ever trod the boards. She sang "He's Ma Soft-Shell Crab on Toast," and one or two other songs, and recited "Bully Bess," in which she is admirable. Miss Dressler is clever enough to stand alone in vaudeville, and whenever she takes a notion to dip into that form of entertainment, just for the sake of variety, she would do well to avoid the sketch idea and do her single specialty, which is good enough for anybody. Flo Irwin and Walter Hawley were seen for the first time in New York in their sketch, The Gay Miss Con. There is no plot to the sketch, but it is none the less funny on that account. It is simply a disconnected string of gags, each of which is good for a laugh, as they are delivered in Miss Irwin's unctuous way. There are some con songs introduced by Miss Irwin, which were applauded liberally. One of them, called "Dat Nigger Treated Me All Right," made a pronounced hit. All the songs sung by Miss Irwin were written for her by Mr. Hawley, who seems to have a decided talent in this direction. Hilda Thomas was seen for the first time in several months, and was warmly welcomed. She made her accustomed hit with her impersonations and imitations. In Charles Horwitz's sketch, Miss Ambition, in which she was ably assisted by Frank Barry, who presided over the piano with his usual skill. George W. Day, who was added to the bill on Monday, scored a tremendous hit with his budget of up-to-date remarks on subjects of current interest. He appeared in black face for a change, but his monologue was as cordially received as it was on his last visit to this house, when he did not use any disguise. Baron's dogs, with their lion masks, proved a very enjoyable feature. Smith and Fuller's musical act is as good as ever, which is all that need be said. Adele Purvis-Onri scored a hit with her rolling globe and wire act. Barry and Bannion won laughs with their Irish comedy sketch. John Le Clair juggled with great dexterity. Rush, Farmer and Dore proved themselves expert banjoists. Bryant and Graves, May Hoy, Gardner and Gilmore, and Fred Watson, the popular pianist, were the other features of the bill.

PROCTOR'S.—Minnie Palmer was seen once more in her one-act play, Rose Pompon, which she produced so successfully the previous week at the Palace. The charm which has endeared this gifted little woman to the American public is as potent as ever, and her hit was of large proportions. The sketch, Rose Pompon, is different from any other ever shown in vaudeville, and

Miss Palmer deserves great credit for picking out so pleasing a vehicle. She was assisted by Frank Conway and Mr. Hamilton. Barton Hill, Charles Willard, and their supporting company made their first appearance in New York since their very successful Western tour. They presented Milton Nobles' sketch, Belinda Bailey's Boarders, which made a hit when it was done here last season. Mr. Willard gives a delightfully unctuous performance of the quaint old forty-niner, and Mr. Hill continued to please as Dr. Bolus. Ella Sothorn was excellent as Belinda, and the youthful couple were well done by Lucille Nunn and Charles G. Stevens. The farcette made a big hit at every performance. The hearty laughter was the rule during its entire action. The three Lukens Brothers did an excellent acrobatic act. Two of them hung head downward from stationary bars and swung the third man back and forth in a way that made people hold their breath. They were enthusiastically applauded. Johnnie Carroll and Addie Crawford made a big laughing hit in their sketch, Opening his Eyes. The feature of the act is Mr. Carroll's singing of popular motto and comic songs. He has no superior in this line of work, and won plenty of approval and applause. The Anglo-American Quartette were seen and heard to advantage in their military skit, In Camp. Their singing is equal to that of any quartette heard in vaudeville in recent years, and their selections are chosen with a view to pleasing all tastes. Irene Franklin, the petite soubrette with the wonderfully expressive hands, made one of the soundest hits of the bill, and, of course, had to repeat the Hebrew chorus of her "trade-mark" song. She also sang "The Girl I Loved in Sunny Tennessee" and a new con ditty with a very catchy refrain. Cook and Sonora's sketch is as funny as ever. Arthur Amnden presented a very diverting musical specialty. He is a quiet man with polite and pleasing manners and considerable musical ability. George C. Davies made a substantial hit with some stories (two of which were actually new) and imitations of J. W. Kelly, Henry Irving, and Stuart Robson. Mr. Davies knows how to tell funny stories in a funny way, and even his oldest yarns made hits on account of the way he told them. De Hollis and Valora, O'Rourke and Burnett, Guilbert, Gilbert Girard, and Ward and Brown were also on the bill.

TONY PASTOR'S.—John C. Fox and Katie Allen headed the bill last week and scored an immense hit in their bright comedietta, The Flat Next Door, which was written by Mr. Fox. The many bright lines and comedy situations, as well as the songs and dances introduced by Mr. Fox and Miss Allen served to while away as pleasant a half-hour as the patrons of Pastor's have known for some time. Miss Allen is a charming soubrette, pretty and graceful, and has decided talent as a comedienne. Mr. Fox's ability as a comedian is too well known to need comment. Gus Williams was heartily welcomed, and his songs and dances were greeted with roars of laughter. T. Nelson Downs played a quick return engagement and astonished every one by his dexterity in palming coins and cards. Brannan and Collins rattled off a number of new and second hand jokes breezily. Cooke and Clinton, the dainty rifle experts hit everything they aimed at, including the bull's-eye of public favor. Ermani, the mirror dancer, was warmly applauded for some very cleverly executed dances, with brilliant light effects. She did the dance of all nations, and the star, Lily and chameleon dances. Dick and Alice McAvoy presented a new sketch called Casey's Corner, which is as good as anything in the same line they have ever done here. Their songs and dances were encored as usual. Wagner and Armin's new sketch, A Military Engagement, was also successfully produced. It is better than their last one and scored quite a hit. Teed and Lazelle, Gorman and Proctor, Gilliland and Granger, Fritz, Leslie and Eddy, and George G. Marten were also in the bill. Tony Pastor sang some new songs, which, of course, brought down the house.

KEITH'S UNION SQUARE.—The Russell Brothers made their first appearance here since the close of their starring tour, and were given a genuine welcome by their legions of admirers. In spite of the fact that they introduced nothing new, the laughter was as hearty as it has always been when these gifted comedians are on the stage. They went through their performance with great spirit and their hit was more pronounced than ever. The Streator Zouaves were seen once more in their great drilling and wall-swinging act, and were rewarded with plenty of applause. It is a remarkable act and seldom fails to awaken the enthusiasm of the audience. The Rossow Midgents repeated the athletic and boxing specialty which they have been doing for years, with their accustomed success, and little Charlie Rossow gave a genuine imitation of Anna Held which brought down the house. They were assisted by a very tall, thin man, instead of the stout German individual who has been identified with them for so many seasons. James F. Hoey was seen in his well-known specialty, and although he was suffering from a slight hoarseness, he succeeded in making a decided hit with his quaint and original methods. Charlie Case played a return engagement and repeated the hit he made here some time ago. His monologue is extremely bright and original and he deserves the success that has come to him. The Phasesy Troupe changed their songs and the new material pleased as well as their first week's offering. The Silvers were very successful in their illustrated song act. They sang "Mis the Green Fields of Virginia." "We were Brothers, Jack and I," and "You Ain't Changed a Bit from What You Used to Be." A new song by Horwitz and Bowers. The Willett and Thorne Comedy company made quite a hit in their new sketch. At the Cafe, which is now in fine running order. The Nelson Sisters did one of the most pleasing specialties on the bill, and won the favor of the audience from the start by their modern dancery and sweet voices. They sang some duets very prettily, and were enthusiastically applauded. The three Livingstons, Williamson and Stone, Fields and Willey, Lavelle's dogs, Ned Bennett, the stereopticon and the biograph with some new views were the other features of a splendid bill.

The Burlesque Houses.

DEWEY.—Clark Brothers' Royal Burlesquers furnished one of the best entertainments seen at this house this season. A good olio and a bright burlesque made up the bill, and everybody got his money's worth of fun. Montgomery and Stone, the dancing comedians, and Frobel and Ruge, the aerialists, were special features, and, of course, made big hits. Others who succeeded in pleasing were Tenley and Simonds, the Magnani Family, Howard and Emerson, whose songs made an immense hit; the Cosmopolitan Trio, and Flatow and Dunn. The burlesque, An Alderman's Election, enlisted the services of the entire company, and gave Tenley and Simonds abundant opportunity to display their talent in the Irish comedy line to the fullest extent.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The immense business kept up all of last week and the large audiences expressed their delight at the burlesques Hurly Burly and Catherine. The smiling faces of the Beaumont Sisters and the Sisters Angles were missed, but in their places were Josie Sadler and four young girls from the chorus who filled the gaps very nicely. Josie Sadler appeared as Suzannah in Hurly Burly and as Blanche Villun in Catherine, and scored a decided hit in both parts. She was warmly welcomed and will in time become as big a favorite as any of the members of this popular company. The four girls chosen to replace the Angles Sisters were Bonnie Maginn, the most fascinating girl in the entire chorus, and the Misses Robinson, Gaylor, and Mohor. Miss Maginn and her associates acquitted themselves very creditably in their little specialty, which was introduced in a front scene while the stage was being set for the last scene of Catherine. The olio included the Johnston Brothers, xylophonists, who played well, and the Patterson Brothers, who did a very pleasing act on the horizontal bars.

HARLEM MUSIC HALL.—Morton and Revelle made their first appearance here and were prompt

ANOTHER VAUDEVILLE STAR.



MARIE WAINWRIGHT.

Marie Wainwright, known and appreciated throughout the land as a talented actress and a thoroughly charming woman, has decided to go into vaudeville. For several months past managers and agents have tried to tempt Miss Wainwright to enter the vaudeville field, but it was not until last week when J. Austin Fynes, on behalf of F. F. Proctor, made a most flattering offer to her, that she decided to waive her prejudices and allow her name to be placed upon the list of stars who have made their vaudeville debuts in Proctor's houses.

In speaking of her plans to a Mirror representative on Saturday last, Miss Wainwright said: "I have been considering this step for some time, and have spoken to a good many of my friends about it. A chat I had a short time ago with Felix Morris had a good deal to do with my decision. He assured me that I would find the audiences very appreciative of artistic work, and said he had enjoyed his experiences in vaudeville very much indeed. I have not decided exactly what I shall play, but am in negotiation with several well-known authors, who, I am sure, will be able to supply me with excellent material."

"Do you intend to remain in vaudeville, or is this just a temporary arrangement?" asked the Mirror man.

"Oh, I intend to remain in it by all means," said Miss Wainwright; "that is, of course, provided that the public likes me in my new surroundings. I shall do my utmost to please them and expect to have a repertoire of five or six plays, so that I can suit all tastes and give managers a wide range to choose from. By this means they can be sure that their patrons will enjoy my performance. If I did not expect to be very successful in my new venture, I should not think of making so complete a change in my affairs. I have enjoyed two very pleasant and profitable seasons under Jacob Litt's management, and nothing but the prospect of greater returns for less work would induce me to abandon my present line of work."

Miss Wainwright will open at one of the Proctor houses on April 3, and will play for about nine weeks this season.

She will sail for Europe in June and will secure plays and dresses which she will use next season. She has engaged Franklyn Roberts, who has been her leading man during the past season, to support her in vaudeville. The Lyman-McGarvie Company, who are managing Miss Wainwright's affairs, have been overwhelmed with offers of engagements for her for this and next season.

scorers, the whimsicalities of Mr. Morton sending the audiences into convulsions of laughter. Another favorite was Jess Dandy, in his artistic portrayal of the well-to-do Hebrew. Mr. and Mrs. Sidney Drew presented Diana on the Chase, that proved pleasing. Among the others on the programme were the Racket Brothers, Florence Moore, the Randalls, Dryden and Leslie, and Joseph O'Hare.

SAM T. JACK'S.—Last season's burlesque, The Model, was successfully revived with Carrie Thomas as principal boy, Mary Clemens in the title-role, and Charles Banks, George Beban, Ed. Morris, Carl Anderson, Gussie Vivian, May Belle, Jennie Lamont and the rest happily placed. The new first-part and living pictures went well and so did the specialty numbers by Fatima, Fannie Lewis, Paulo and Dika, Douglas & Ford, Mitchell and Prince, McDonald Brothers, the Orvilles, and Sie Hassan Ben Ali's Arabs. There were the regulation large audiences.

MINER'S BOWERY.—Phil Sheridan's New City Sports appeared to big business. They had two burlesques of fair quality, introducing Christie Sheridan and the company with some comely girls in pretty costumes. The olio showed Farnum and Nelson's neat act; Whitelaw and Stewart in their German and Irishness; Scanlon and Stevens' lively turn; the Monte Myro pantomimists; songs by Ruth Beecher and Alice Leslie; A. C. Lawrence's variegated talents, and a fetching ballet arranged by Arthur Filippi. The bill was well received.

LONDON.—Joe Oppenheimer's Zero came along again and drew its usual crowds. The company is almost unchanged since last here, except for the addition of Marty O'Neill, an excellent Irish comedian, and the acrobatic Meeker-Baker Trio. Joe Madden, Perry and Hyland, Fish and Quigg, and Warde and Erwood appeared as before.

MINER'S EIGHTH AVENUE.—Bryant and Watson's Australian Beauties returned for another big week on the West Side.

F. V. DUNN'S.—Bernard Dyllin and the Stewart Sisters scored strong hits here last week. Bartell and Morris, and Beadie Taylor were also in the bill, and the burlesques were given as usual.

TED MARKS HOME AGAIN.

Ted Marks, the international vaudeville agent, arrived in New York on Saturday last. He has come over to look after some important business in connection with the booking of American artists in Europe and European performers in this country.

Mr. Marks spent yesterday looking for a suitable office in which to establish a branch of Nathan & Somers' vaudeville agency, which he will represent here. He will handle all sorts of theatrical business, and will not confine himself to vaudeville acts. It is his intention to remain in New York permanently, but he will take a trip to Europe annually to see that everything is in running order. He has full authority to book acts for almost every music hall in Europe.

THERESA VAUGHN ACCEPTS.

Theresa Vaughn, after hesitating for several years about entering vaudeville, has finally accepted an irresistible offer made her by F. F. Proctor, and is this week the star of the bill at the Palace.

Well-founded rumors are flying about regarding the probable appearance in vaudeville of more very prominent stars in the near future.

VAUDEVILLE.

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Decca's success in Opera has made her name famous throughout the entire European and American continents.

MARIE DECCA

Will make her debut upon the VAUDEVILLE STAGE at an early date.

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At Liberty about May 1, for Vaudeville or Farce Comedy.

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To Managers of High-Class Vaudeville:

"Every silver cloud has a dark blue lining."—Mary Ellen, Poet.

EVA M. WILLIAMS

—AND—

JACK TUCKER

In their original portrayal of sium life,

SKINNY'S FINISH

With Hopkins' Trans-Oceanic Star Specialty Co., for two weeks, opening at Cleveland, Ohio, March 13th, Buffalo, March 20th.

Week of March 27th, Proctor's 23rd St. Theatre.

Week of April 3rd, " Pleasure Palace.

For open time address WILSON & SMITH, Agents.

The Cleveland Recorder of Tues., March 14, says: Williams and Tucker, in a comedy sketch, "Skinny's Finish" are one of the real hits of the show. Miss Williams does one of the finest tough character specimens on the road.

The Kansas City Journal, Nov. 21, '98. The specialty, including good imitations, given by Eva Williams and Jack Tucker, the latter making a tremendous hit.

Cincinnati Commercial-Tribune, Dec. 26, 1898. And one at least may be called a redeeming feature. This was the sketch introduced by Mr. Jack Tucker and Miss Eva Williams and called Skinny's Finish. Over this large audience of last evening fairly enthused.

Detroit Evening News, Oct. 24, 1898. Jack Tucker and Eva Williams gave a sketch that was wonderful in the variety and quickness of its lines, and were recalled again and again.

Cincinnati Enquirer, Dec. 26, 1898. Eva Williams and Jack Tucker in the original skit, Skinny's Finish, are refreshing. They are both clever people and deserved the hearty applause they received.

Detroit Journal, Oct. 24, 1898. Jack Tucker and Eva M. Williams appeared in a vaudeville turn in which Mr. Tucker, in wonderful make-up, did some remarkable imitations, and Miss Williams gave a new and neat representation of a Bowery girl.

Cincinnati Times-Star, Dec. 26, 1898. Eva Williams and Jack Tucker do an especially clever turn, in Skinny's Finish, Miss Williams easily scoring the hit of the performance.

Detroit Free Press, Oct. 24, 1898. Jack Tucker and Eva Williams played a sketch that was unanimously declared the star act of the programme.

William Friend

COMEDIAN.

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THE SISTERS HAWTHORNE

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GREATEST SUCCESS OF HIS CAREER.

AS **LARRY LOGAN** In VAUDEVILLE.

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Last Week, Keith's, Boston. This Week, Leland, Albany. March 27th, Novelty, Brooklyn, N. Y. April 10th, Tony Pastor's, N. Y. " 17th, WILL PROCEED WEST. Orpheum Circuit in June.

FOR TIME AND TERMS ADDRESS R. GRAU, 66 W. 53d St., NEW YORK.



EDWIN R. LANG. I played in LOWELL, MASS., LAST WEEK, Without any serious disasters: This week I am at the NOVELTY, BROOKLYN. And next week at TONY PASTOR'S. **EDWIN R. LANG** The Poetical Tramp AND The Prince of Wales. Permanent address, 173 E. 109th St., New York City.

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Charles Horwitz is the author of the following one act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Miss Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Bidworth; "Her Ideal Actor," for Giguere and Boyer; "Nat M. Wills' Great Parodies," also Monologues, Sketches, etc., for Bernard Dyllin, Ray L. Royce, Harvey Sisters, Leontine and Co., Julia Ralph, Carr and Jordan, Hughes, and many others. For terms, etc., address CHARLES HORWITZ, care M. Witmark & Sons, Schiller Building, Chicago, Ill.

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A few weeks open in May and June.

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FRANK WHITMAN

AT LIBERTY.

Trick Violinist and Monologist, the only performer introducing a violin song and dance, a decided novelty. Virginian, Norfolk, Va.: "... the magician and his vaudeville company opened at the Academy of Music last evening to a good audience. ... The only redeeming feature of the entertainment was the violin performance given by Frank Whitman, which was exceedingly clever."

Address, 322 W. 17th St., N. Y. City, or Agents.

MARIE DECCA IN VAUDEVILLE.

Marie Decca, the well-known American prima donna, has accepted a flattering offer to appear in vaudeville at an early date. She will make her debut in a military musical specialty, which seems most appropriate when we remember that the distinguished artist comes from a line of noted soldiers. She was born in Georgetown, O., and is the granddaughter of General Thomas L. Hamer, the great soldier and statesman, who, when a Congressman, appointed General U. S. Grant, then an unknown lad, to West Point as a cadet. She received her musical training in Paris, having studied for four years under Madame Marchesi. She is said to render "The Star Spangled Banner" as no other singer before the public, and this is not strange, as it was written by her kinsman, Francis Key. There is no such voice in vaudeville, and the managers are to be congratulated upon the prize they have captured. Robert Grau, the vaudeville impresario, has charge of Decca's business, and is booking an extended tour for her.

J. K. BURKE IN TOWN.

J. K. Burke, of Burke and Chase, managers of the Grand Opera House, Washington, D. C., was in New York last week. In speaking of his Washington venture, Mr. Burke said: "Our success with high-class vaudeville bills has exceeded our expectations. We will close the vaudeville season about May 1 and will open again in the early Fall with the same style of entertainment. During the Summer we shall probably give comic opera, and I am now negotiating with the Lykens-McGarvie co. for a good comic opera organization. We have taken a lease of the house for five years."

In speaking of the outlook for his Summer park circuit, Mr. Burke said that this season promised to be the biggest on record.

ARTHUR SIDMAN ILL.

Arthur Sidman was taken ill on Thursday last in Rochester and was out of the bill at the Cook Opera House for the rest of the week. He was forced to cancel Cincinnati, where he was booked this week and one or two other dates. He is improving, under the doctors' care, and hopes to be well in a week or two.

VAUDEVILLE JOTTINGS.

George M. Cohan was the subject of a very complimentary article in the Baltimore *Sunday Herald* of March 5.

Garry and Walters, the song illustrators, are meeting with success, rendering some new selections.

O. G. Seymour and Mlle. Dupree scored a hit at Keith's Providence house week of March 6, and Mr. Seymour was interviewed by a representative of a prominent paper of the city.

Several views of the Summer home of Lillian Burkhart were printed in the half-tone section of the Kansas City *World*, of Sunday, March 12.

John S. Terry, of Terry and Lambert, has entirely recovered from his illness and is again making a big hit with his partner in vaudeville. They were especially successful at the Novelty and Brooklyn Music Hall in Brooklyn, and last week were among the features at the Bijou in Washington, D. C.

Lillian Burkhart's next production will probably be Ida and Melvin Ward's comedietta, Dunbar's Nurse, an episode of the late war, with the scene laid at Montauk Point.

There is some talk of a new theatre in Los Angeles, to be named the Orpheum, to take the place of the present Orpheum, which is not large enough to accommodate the crowds.

Georgia Gardner and Edgar Atchison-Ely signed for Foll's New Haven house on Saturday, March 11; came into New Haven without any billing to speak of, and made a big hit in A Wife's Stratagem last week.

The Gay Masqueraders co., which started out Sept. 17, 1898, will not close their season until the end of May. They are now playing their return dates in the Western cities, and are more than duplicating their former successes. Several additions have been made to the co., notably Cook and Mals, and the Kinsners. Manager Manchester anticipates one of the most profitable seasons on record, and every one is looking forward to an enjoyable Summer's rest.

Every worthy actor is ambitious. Commendable ambition takes care that work in one part counts toward obtaining better opportunities in the next part. Professional cards in *THE MIRROR* afford a legitimate and effective means to this result. Address Room 1, *MIRROR*.

Riley and Hughes have just closed engagements covering seventeen weeks in the West, playing all the first-class houses, and their act was a big hit everywhere. They open on the Keith circuit March 20, and later play the Proctor circuit. They are having a new act written for them for next season, by Clement G. Hulliger.

George Clifton is making a good impression with the Robert Downing co., doing his specialty After the Ball, between the acts with great success.

Edward Adams, who is with Robert Downing's co., doing his singing turn, has made a great hit with Charles K. Harris' latest success, "Mid the Green Fields of Virginia."

Al. Leech and the Three Rosebuds have lost only one week since August last, and that was in travel. They are booked far into the Summer. Mr. Leech will produce a new musical comedy act in April, which is now being written by George M. Cohan. He will employ the people who are with him now.

Snyder and Buckley will close with Gilmore and Leonard's Hogan's Alley co. April 29, and open at Tony Pastor's May 1, with Hyde and Behman's, and other New York houses to follow. Their new act, in which Mr. Buckley plays a German musician, is one of the features of the Hogan's Alley co.

The Mayo Sisters are at Dockstader's, Wilmington, this week, with Austin and Stone's, Boston, and Tony Pastor's, New York, to follow.

May Wilkes made a pronounced hit in her one-act sketch, The Queen of Diamonds, at the Academy of Music, Wilmington, Del., last week. She is so pleased with her reception that she will continue in vaudeville for the present.

Mr. and Mrs. Stuart Darrow have introduced some new features in their finger shadow act, which have added greatly to the effectiveness of their work.

The vaudeville features of the entertainment by the Decorative Art Society at the Waldorf-Astoria on Thursday evening last were furnished by the Lykens-McGarvie Co. They included Minnie Palmer, Claisie Loftus, Charles Ross, Henry Lee, and others.

Dan Sherman has engaged the four Miltons, Cecil Marrion, and Violetta and Carlos, for the farce-comedy, In Disguise, which will go out next season.

Harry Thomson recently appeared at private entertainments at the Waldorf-Astoria and Savoy hotels in this city, and is putting on a swagger air in consequence.

Hines and Remington were engaged as a special feature with the May Howard co. last week at the Howard Athenaeum, Boston.

Charles Leonard Fletcher has written a new sketch, entitled Woeing a Widow, which he will substitute for Wanted a Gent. Mr. Fletcher has engaged Margaret Randolph to replace Ruth Royal in the new sketch.

The only way to put yourself on the lists of all managers is to have a card in *THE MIRROR*. Address Room 1, *MIRROR*, for particulars.

One of the surprises of the bill last week at Koster and Bial's was the decided hit scored by the three Nevarrs, who came in as strangers

and made good alongside of the great European acts on the bill. Manager Aaronson wanted to sign them for a long stay, but their contracts would not allow them to remain.

Andy Amann and Frances Hartley are rehearsing a new comedy sketch, entitled A Highwaywoman, written expressly for them by Charles Leonard Fletcher.

T. J. Farron was more than usually successful last week at the Leland Opera House, Albany, N. Y. He is an Albany favorite, and always receives a warm welcome when he appears in that city.

Josephine Gassman is making a tremendous hit in the West with her new and original specialty. She has been specially re-engaged for Robert Fulgora's European and American All Star co. for next season.

Arnetta Wood's school of elocution and vaudeville gave an entertainment at Turn Verein Hall on March 17. A number of the pupils took part.

Marshall P. Wilder's success in vaudeville has been of a phenomenal order. He is quite at home now in his new field and is delighted with his work. He is now on his way to the Pacific Coast, where he will play the Orpheum houses, and will return to New York in May, when he will fill return engagements at Proctor's theatres, where he made his debut in vaudeville.

Barney Gerard, the young author, spends a good deal of time in the side streets, studying characters which he will introduce into his sketches.

The February issue of the *Witmark Monthly* contains the usual budget of readable information concerning their new publications, together with bright contributions from well-known authors.

Irving Chauncey, who is now playing a leading part with Bertha Welby in A Little Brick, will appear later in a musical comedy, called A Sketch, written by J. R. Hill, with music by John Braham. Mr. Chauncey will be assisted by Myra Morella, late prima donna of the Tivoli, in San Francisco.

E. Kinsbergen, late musical director for Andrew Mack and Herrmann the Great, and who was for years first violinist at the Lyric Theatre, London, and Abi Stange, the clever ingenue, sister to Stanislaus Stange, are successfully playing the principal vaudeville houses under the team name of King and Stange. They are complimented by managers and press wherever they play, and open on the Kohl-Castle circuit March 27.

Horace V. Noble, leading man, will retire from the Chattanooga company to produce in vaudeville a new act, entitled A Bunch of Troubles. He will be assisted by his wife, Tessie Lorraine.

May Wilkes is spending several weeks with friends at Staten Island, prior to going on tour with her sketch, The Queen of Diamonds.

John C. Fowler, who has appeared successfully in light and eccentric comedy roles, is now assisting Amy Lee in her sketches in vaudeville.

Jane Marlin is writing a sketch for Maud Madison, in which the latter will introduce a novel dance creation. Miss Madison will produce it here this Summer, and later in London. The sketch and dance will be protected by copyright.

Wide awake actors keep their cards in this paper, where they can be instantly referred to by all managers. Address Room 1, *MIRROR*.

G. Von Palm has "invented" and arranged an entirely new dancing specialty, called The Lotus Flower, for La Fafalla, a new dancer. The act will be produced at Cook's Opera House, Rochester, N. Y., next week for the first time, and the interest in it is so great that some of the best known agents and managers have arranged to be present, as Herr Von Palm has promised great things. The production will cost over \$1,200.

Fred Niblo, the monologist, was obliged to close after playing two nights last week at the Novelty, in Brooklyn, as he was suffering from a severe sore throat. This is the first time he has lost since August last. He starts this week on a sixteen weeks' tour of the West, where he will undoubtedly repeat his big Eastern hit.

George Yeoman played Troy last week, with the Grand Opera House, Pittsburgh, and the Bijou, Richmond, to follow.

Will M. Cressy and Blanche Dayne have issued a circular containing short extracts of criticisms they have received for their work in the sketch Grasping an Opportunity. The notices are all very flattering.

Several members of President McKinley's household attended a performance at the Grand Opera House during Maude Courtney's engagement there, and they were so pleased that they sent her an immense box of flowers bearing an official card, stating that they were from the White House conservatories. A full-page picture of Miss Courtney also appeared in the *Capitol*, Washington's leading weekly.

Miacco's City Club is making a triumphant return trip from the West. Manager Miacco recently purchased an outfit of Sharkey-McCoy pictures, and has engaged Mora Henry, a society belle of Chicago, to take Fanny Everett's place until she recovers from her illness.

Oscar Hammerstein has found such a demand for boxes in his new music hall, the Victoria, that he has decided to add twelve more. They will be placed at the top of the balcony.

A woman who has achieved a good deal of notoriety in the New York courts wrote to Weber and Fields a few days ago, asking for an engagement. They declined to employ her.

Graham's Southern Specialty company continues to meet with extraordinary success. The return engagement at the Grand Opera House, Boston, week of March 6, drew immense crowds and the patrons voted it a genuinely pleasing entertainment. The management have captured a real prize in William Mozambique English, a versatile colored comedian.

Blockson and Burns and Annie Hart have made such a decided hit in Chicago that their time has been extended six weeks, so that they will appear in St. Louis, Kansas City, Omaha, Nashville, and Memphis. They are booked solid until the week of May 22.

General Manager Waldron writes *THE MIRROR* that the Knickerbockers company is breaking records everywhere. This week they are at the Star, Brooklyn. James Jeffries is a big drawing card. Noble and Dinkins will have two attractions on the road next season, the Knickerbockers and the Utopians. Among the people already signed are Al. Grant, Rosalie, Bryce and Inman, James C. Flynn, Marie Richmond, the Three Gardners, the Three Lane Sisters, Armstrong Brothers, the Three Wright Sisters, Gilson and Reynolds, Burt Leslie and Sophie Erbs, John Pistorio, Charles Smith, and about twenty chorus girls. Both co. will have first parts and burlesques, which are being written by Al. Grant, John V. Bryce, and George Totten Smith. New scenery will be painted by Gates and Morange, and the costumes will be by Madame Crane.

Burto, the juggler, made a big hit last week at the Bijou, Holyoke, Mass.

The Sunday concert idea is being rushed to death in New York. A series is now being given at the Academy of Music.

Wills and Loretto were the headliners in a recent bill at the Empire, Dublin, Ireland, where they made a big hit. They sail for South Africa this week, and return to the Palace, London, for an eight weeks' stay, opening July 10, after which they will return to New York in time to open with Hopkins' Trans-Oceanics for the season.

Mae Crossley and Walter Hodges, both well known in dramatic circles, have secured a comedy in one act, called Wanted—A Model, from the author, Carroll Fleming, for immediate use in vaudeville. Miss Crossley's long connection with

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His Phenomenal Tour Continues

IN VAUDEVILLE.

St. Louis week was a remarkable one and a record week at the Box Office.

This week: Return Engagement in Chicago (within 4 weeks) at Hopkins' Theatre, Chicago.

Next week: Grand Opera House, Pittsburgh, Pa.

April 3d, Orpheum Circuit.

May 8th-15th, Proctor Circuit (Repeat).

" 22d, Brooklyn, N. Y.

" 29th, Shea's, Buffalo.

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In Bright, Witty Comediettas written expressly for her.

A Tremendous Success on the Entire Keith Circuit.

MISTRESS AND MAID, by E. E. Kidder. AMBITIOUS ARABELLA, by Edward Gervase.

Boston Herald.—"Mistress and Maid" proved a great success and it is very funny. Philadelphia Inquirer.—"Miss Lee's sketch was brimful of merriment and made good instantly."

Washington Post.—"Miss Lee's costumes would be an asset to the swiftest society function. She kept the audience entertained for twenty minutes and caused roars of laughter."

New York Mail and Express.—"Amy Lee and her support are highly entertaining in a clever sketch by E. E. Kidder."

For open time address Agent, or 236 W. 43d St., New York City.

BERT HOWARD and LEONA BLAND

"THE RUBB AND THE KID."

THIS WEEK—POLI'S THEATRE, NEW HAVEN, CONN.

MARCH 27th—PROCTOR'S 58th ST. THEATRE.

APRIL 3d AND 10th OPEN.

MAUDE COURTNEY

WHO SINGS THE OLD SONGS.

This notice appeared in the Washington, D. C. *Evening Star* on March 13, the day after the first Sunday night concert at the Grand Opera House:

"Then came that gracious, unaffected singer, Miss Maude Courtney, with her 'old songs.' She was the hit of the evening, as well as of the last week's bill. A return soon from her, and a big 'headline' announcing it, would be profitable to the house."

WILLARD SIMMS INVITES OFFERS.

WHAT THE BOSTON DAILY ADVERTISER SAYS: "Willard Simms' impersonations are entertaining beyond most of the numbers on variety bills anywhere, first, because his lyrics are a tinkling delight to the ear, and, secondly, because all his exaggeration is taken from life first hand. It is mostly stage performers, types like the amazon, the soubrette, and such, but yesterday he added the antics of a callow youth in making love, and the audacity of a man trying to flirt with a woman in a street car. For these he was assisted by a pretty young woman who provided the pantomime, and eventually slapped the face of the masquer, just like in a play."

Exclusive Agent, JOS. F. VION, 42 West 30th St., N. Y. City.

FRED NIBLO

MONOLOGUE COMEDIAN.

You all know who ALAN DALE is. Well, he visited Proctor's Theatre in New York on Feb. 23 for the purpose of criticising two big stars. After devoting some space to them, he went on to say:

"You see, a sense of duty has compelled me to devote myself to Mr. Proctor's fat-typed attractions. I suppose that they are his most expensive items, and that means much. Still I'll admit that the feature of the programme that pleased me most was neither — nor —. It was Fred Niblo, a monologue artist. Mr. Niblo rattled off a long tissue of pert, amusing, disconnected remarks in a wonderful way, and managed to put himself upon the best of terms with the audience. It was not the substance of his monologue that was so pleasant, but the way in which that monologue was unwound."

SYDNEY GRANT - and - MISS NORTON

March 26, Columbia, St. Louis; April 2, Fountain Sq., Cincinnati.

"The mixture of mirth, melody and graceful motion with which Sydney Grant and Miss Norton entertain the Chicago Opera House patrons this week comprises one of the most artistic and bright skits in vaudeville, and meets with deserved success."—Chicago Democrat.

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Hoyt's forces would seem to fit her excellently for high-class vaudeville work, and Mr. Hodges, besides having starred successfully in many of the best known comedies, is one of the handsomest actors on the stage. They will be seen at a New York house within a fortnight.

Florrie West writes to THE MIRROR from Australia, under date of Feb. 10, saying that she had been ill in a private hospital for two weeks, but expected to return to work about Feb. 20. She will close her Australian engagement on March 19, and will sail for home March 21.

The Brownings, in their new act, The New Hotel Clerk, were the special features of the Monte Carlo Girls co. weeks of Feb. 27 and March 6. The attraction did a big business for the fortnight. "If I Only Had a Job," which May Irwin is singing with great success, was written by W. E. Browning.

Milton and Dolly Nobles were guests of the Hotel del Coronado, Coronado Beach, Cal., during the week of March 6. On Thursday evening they presented Why Walker Reformed in the grand ball room. The attendance was the largest ever gathered at any recital in the hotel. The success was so great that Manager Babcock prevailed upon Mr. and Mrs. Nobles to remain over and repeat it on Monday, March 13. The second performance was even more largely attended than the first, many theatre parties attending from San Diego. On the morning of March 14 Mr. and Mrs. Nobles left for Kansas City direct.

The members of Centennial Lodge, F. and A. M., accompanied by their wives and women friends, visited the Harlem Music Hall one night last week. The theatre party numbered 500.

The second of the series of Sunday night concerts at the Grand Opera House, in this city, enlisted the services of Minnie Dupree, George Thatcher, Beatrice Moreland, Alice Shaw and her daughters, George J. Gaskin, the Troubadour Four, William Carter, and Adelina Roattina.

James H. Manning and Willie Weston left yesterday for San Francisco, where they open at the Orpheum on March 27. They will tour the Burke circuit later.

Fields and Ward are playing Keith's Philadelphia, this week, instead of Richmond, Va. They are meeting with great success everywhere.

George W. Lederer has secured an option on the exclusive American rights to all spectacular plays and ballets to be produced hereafter at the Alhambra and the Empire, London. They will be done here at the New York, formerly Hammerstein's Olympia.

James R. Adams goes with Harry F. Curtis Comedy and Vaudeville co. The co. will play week stands, putting on a repertoire of one-act sketches and farces, introducing specialties. James R. Adams and his co. will be featured and will put on short pantomimes and sketches. The Adams co. will leave on Thursday for Ballston Spa, N. Y., where they open with the Curtis co.

May Cook, the vocalist and cornet soloist, so captivated Boston during her first week at Keith's that the management engaged her for a second week and had made for her a beautiful special setting of gauze, showing a cloud effect, revealing Old Glory, the shield and arms.

Reno and Richards are playing their second engagement in two months at Hurlitz and Season's Harlem Music Hall. They play on May 8 their fourth return engagement at Shea's Theatre, Buffalo, after which they sail for London, where they open at the Palace Theatre for a four weeks' engagement. They will then return to America to join A Wise Guy co.

Mr. and Mrs. Harry Budworth have copyrighted their comedietta, A Royal Visitor.

King and Stange are meeting with success in their sketch, Wanted—An Actress.

Russell and Russell and their comedy trick dogs have just closed a successful season of twelve weeks through the South. They will produce a new act shortly.

Jeannette Dupre Watson received some elegant floral tributes while playing Indianapolis, Ind., with the American Beauties co. recently.

Anna Loughlin joined the Wilbur Opera co. as a special feature, to do her specialty only between the acts, twenty-five weeks ago in St. Paul, Minn., and has been a big hit all season in her impersonations of well-known artists. She will remain with the co. twenty-seven weeks more.

The Musical Johnstons, xylophon artists, are in their second week at Weber and Fields' Music Hall.

The Helf-Alexander co. will shortly leave for the West for a number of weeks prior to their New York opening. Their new act, Broken Brokers, by J. Fred Helf, author of "How'd You Like to be the Iceman," is meeting with approval everywhere.

Harry Bagge presented his sketch, A Husband's Holiday, with great success at the Columbia Club on Saturday night last. He was ably assisted by Leona Luke, who won her full share of the applause.

A grand carnival jubilee and cake walk, under the auspices of Williams and Walker, "the two real coons," will be given on Saturday, April 1, at the First Regiment Armory, Chicago. It is being handled by G. H. Harris, business-manager of the Williams and Walker co.

A temporary injunction was granted in Boston last week restraining Neil Burgess from drawing \$4,800 from B. F. Keith for six weeks' work, as Harry Brunelle claims ten per cent. of the amount as commission for obtaining the engagement for Burgess.

A Mrs. Maconochie attempted to restrain the Dresden Trio from playing The Queen's Fan at the Palace next week. She asked that an injunction be issued on the ground that an act written by her was substantially the same as that presented by the Dresden Trio. As she declared that her sketch was written in August last and the author of The Queen's Fan, George Totten Smith, proved that his sketch was completed in July, Judge Beach, of the Supreme Court, denied the motion for the injunction and awarded costs to the defendants, Katherine R. Parkhurst, Andrew Parkhurst, the manager of the Dresden Trio, and F. F. Proctor.

VAUDEVILLE PERFORMERS' DATES.

Adams, Jas. R., and Co.—Norfolk, Va., 29-Apr. 1.
Ashby, The—Orpheum, Kansas City, 29-25, Columbia, St. Louis, 27-Apr. 1.
Aimee—Keith's, Prov., R. I., 29-25.
Avolo Brothers—K. and B's, N. Y., 13-25.
Alburtus and Bartram—Folies Bergeres, Paris, France, March and April.
Amsden, Arthur—G. O. H., Wash'n., 29-25.
Arnold and Wagner—Keith's, Phila., 29-25.
Armstrong Brothers—Keith's, Boston, 29-25.

Burkhart, Lillian—Haymarket, Chicago, 29-25, Chicago O. H., 27-Apr. 1.

Boyle, E. I.—Lyceum, Memphis, 29-25, St. Charles, New Orleans, 27-Apr. 1.

Bogert and O'Brien—Keith's, Prov., R. I., 29-25.

Burgess, Neil—Keith's, Phila., 13-25.

Beaumont Sisters, K. and B's, N. Y., 13-25.

Blockson and Burns—Chicago O. H., 29-25.

Brilliant Comedy Four—Pastor's, N. Y., 29-25.

Bartlett and Morris—Keith's, New Haven, 29-25.

Belmont and Weston—Sam T. Jack's, N. Y., 29-25.

Bernard and Ditty—Sam T. Jack's, N. Y., 29-25.

Burrows and Hall—Keith's, N. Y., 29-25.

Batty, Professor—Palace, N. Y., 29-25.

Bicknell—Proctor's, N. Y., 29-25.

Burto—Lowell, Mass., 29-25, Boston 27-Apr. 1.

Barrett and Leonard—Keith's, Phila., 29-25.

Boncault, Louise Thorndyke, and Co.—Cook O. H., Rochester, 29-25.

Bickel and Harvey—Cook O. H., Rochester, 29-25.

Budworth, Mr. and Mrs. H. Y.—Park, Worcester, 29-25.

Clivette—Royal Theatre, Birmingham, England, indefinite.

Couthou, Jessie—Keith's, Prov., R. I., 29-25.

Caron and Herbert—Olympic, Chicago, 19-25, Hopkins, Chicago, 27-Apr. 1.

Case, Charles—Keith's, Phila., 29-25.

Carmen, La Belle—Fountain Sq., Cin., O., 29-25.

Curran, Annie Wilnuth—Keith's, Prov., R. I., 29-25.

Cook and Sonora—Palace, N. Y., 29-25.

Cooke, May—Keith's, Prov., R. I., 29-25.

Comerford, J. E.—Keith's, Boston, 29-25.

Cincinnati, Max—K. and B's, N. Y., 29-25.

Crosby and Dayne—Cincinnati, O., 27-Apr. 1, Hopkins, Chicago, 29-25.

Clark, Katherine—Sam T. Jack's, N. Y., 29-25.

Carroll and Crawford—Palace, N. Y., 29-25.

Columbia Comedy Co.—Columbia, St. Louis, 29-25.

Conroy and McCoy—Howard, Boston, 29-25.

Carr and Jordan—Park, Worcester, 29-25.

Dressler, Marie—Proctor's, N. Y., 29-25.

Davis, Geo. C.—Pastor's, N. Y., 29-25.

Delmore and Lee—Dewey, N. Y., 29-25.

Dandy, Jess—Leland, Albany, Apr. 3-8.

Darrow, Mr. and Mrs.—Norfolk, Va., 6-25.

De Forest, The—Keith's, Prov., R. I., 29-25, Keith's, Boston, 27-Apr. 1, Keith's, Prov., R. I., 29-25.

Dale, Musical—Keith's, Prov., R. I., 29-25.

Dixon, Bowers and Dixon—Keith's, N. Y., 29-25.

Damm Brothers—Keith's, N. Y., 29-25.

Doners, The—Keith's, New Haven, 29-25.

Dolan and Lenhart—Proctor's, N. Y., 29-25.

Davies, W. C.—Palace, N. Y., 29-25.

Dailey and Vokes—Keith's, Boston, 29-25.

Drew, Dorothy—Cook O. H., Rochester, 29-25.

D'Artois, The—Columbia, St. Louis, 29-25.

Demonia and Belle—N. Y. City, 29-25.

Dooley and Tenbrooke—New Gilmore, Springfield, 29-25.

Donovans, The—Park Theatre, Worcester, 29-25.

Elmore Sisters—G. O. H., Wash'n., 29-25.

Ellsworth and Burt—Bijou, Wash'n., 29-25.

Eldridge, Press—Novelty, Brooklyn, 29-25.

Escamille, The—K. and B's, N. Y., Feb. 29-Mch. 25.

Edson, H. Y.—Keith's, Prov., R. I., 29-25.

Evans, Geo.—Keith's, N. Y., 29-25.

Ely and Harvey—Cook O. H., Rochester, 29-25.

Frencelli and Lewis—Kansas City, 29-25, Omaha, Neb., 27-Apr. 1.

Falke and Semon—Orpheum, Kansas City, 29-25, Lyceum, Memphis, 27-Apr. 1.

French, Henri—K. and B's, N. Y., Feb. 29-Mch. 25.

Felix and Barry—G. O. H., Pittsburg, 29-25, G. O. H., Wash'n., D. C., 27-Apr. 1.

Fredericks, Three—Palace, N. Y., 29-25.

Fields and Ward—Keith's, Phila., 29-25.

Farron, T. J.—Wilmington, Del., 29-25, Orpheum, Kansas City, Apr. 3-8.

Frederick, Clarence's Bootblack Quintette—K. and B's, N. Y., 6-18.

Fox and Allen—Keith's, Boston, 29-25.

Fatima—Sam T. Jack's, N. Y., 29-25.

Frederick and Ruge—Harlem Music Hall, 29-25.

Furnum and Seymour—Proctor's, N. Y., 29-25.

Flatow and Dunn—Proctor's, N. Y., 29-25.

Fay, Elsie V.—Pastor's, N. Y., 29-25.

McCarthy and Madden—New Gilmore, Springfield, 29-25.

Mason and Forbes—K. and B's, N. Y., 29-25.

Mardo—Proctor's, N. Y., 29-25.

Mudge, Eva—Novelty, Brooklyn, 29-25.

Maylin, Alice—G. O. H., Wash'n., 29-25.

Morris, Professor—Keith's, Phila., 29-25.

Murphy and Willard—Keith's, Boston, 29-25.

Mensker, Inez—Cook O. H., Rochester, 29-25.

Merritt, Hal—Cook O. H., Rochester, N. Y., 29-25.

Mayer, Carroll and Mayer—Columbia, St. Louis, 29-25.

Millettes, Three—Park, Worcester, 29-25.

Norworth, Jack—Howard, Boston, 29-25, Pastor's, N. Y., 27-Apr. 1.

Nelson and Milledge—Harlem Music Hall, 29-25.

Nelson, Gusie—Bijou, Wash'n., 29-25.

Nona and Winter—Bijou, Wash'n., 29-25.

Nondescript Trio—New Gilmore, Springfield, 29-25.

Nielsen Sisters—Keith's, Phila., 29-25, Keith's, Prov., R. I., 27-Apr. 1.

Nobles, The—Kansas City, Mo., 29-25, Omaha, 27-Apr. 1.

Odell, Eddie—Keith's, Phila., 29-25.

Ossman, Vess L.—Manhattan Theatre, City, Feb. 13, indefinite.

O'Rourke and Burnett—Palace, N. Y., 29-25.

Orville, The—Sam T. Jack's, N. Y., 13-25.

Pattens, The—Pastor's, N. Y., 29-25.

Patrice—Novelty, Brooklyn, N. Y., 29-25.

Paulo and Dika—Sam T. Jack's, N. Y., 13-25.

Passports, The—Lyceum, Memphis, 27-Apr. 1.

Paupina—Orpheum, Omaha, 19-25, Orpheum, Kansas City, 27-Apr. 1.

Polk, Dan—Baltimore, Md., 29-25.

Phasey Throe—Keith's, Phila., 29-25.

Reno, Three—Pastor's, N. Y., 29-25.

Robins, Mr. and Mrs. W.—Orpheum, San Francisco, 29-25.

Russell Bros.—Keith's, Prov., R. I., 29-25.

Rosow Midgits—Keith's, N. Y., 13-25.

Rackett Bros.—Pastor's, N. Y., 29-25.

Ramza and Arno—Park, Worcester, 29-25.

Rush, Farmer and Dore—Proctor's, N. Y., 29-25.

Raymond, Lizzie B.—Fountain Sq., Cin., O., 29-25.

Riley and Hughes—Keith's, N. Y., 29-25.

Royce, Ray L.—Fountain Sq., Cin., O., Apr. 2-9.

Rappo Sisters—K. and B's, N. Y., Feb. 27-25.

Robix, Mr. and Mrs.—K. and B's, N. Y., Feb. 27-18.

Rio, Three Bros.—K. and B's, N. Y., 29-25.

Robinson, Prof. W. E.—Keith's, N. Y., 29-25.

Regan, Jas. W.—Keith's, N. Y., 29-25.

Boyle, Mr. and Mrs. E. M.—Harlem Music Hall, 29-25.

Reno and Richards—Harlem Music Hall, 29-25.

Rutledge, Gertrude—Harlem Music Hall, 29-25.

Reed, Prof. E. M.—Proctor's, N. Y., 29-25.

Reed Birds—Pastor's, N. Y., 29-25.

Schrode Bros.—Orpheum, Kansas City, 29-25.

Stanton and Corri—Keith's, Boston, 29-25.

St. Tel, Annie—Palace, N. Y., 29-25.

Seymour and Dupree—Proctor's, N. Y., 29-25.

Shattuck, Truly—Bijou, Wash'n., 29-25.

Seymour, Nellie—G. O. H., Wash'n., 29-25.

Stover, J. W.—Columbia, St. Louis, 29-25.

Shattuck and Bernard—Columbia, St. Louis, 29-25.

Sidman, Mr. and Mrs. A.—Fountain Sq., Cin., O., 29-25.

Stewart Sisters—Olympic, Chicago, 29-25, Chicago O. H., 27-Apr. 1.

Stine and Evans—Olympic, Chicago, 29-25, Freeport, Ill., 27-Apr. 1.

Strator Louises—Keith's, N. Y., 13-25.

Silvers, The—Keith's, Manchester, N. H., 29-25.

Sablon, Alice—Howard, Boston, 29-25.

Smith and Campbell—Columbia, St. Louis, Mo., 29-25.

Savans, The—Palace, New Haven, 29-25.

Stanton and Modena—G. O. H., Wash'n., 29-25.

Tom, Moung—K. and B's, N. Y., 13-25.

Thorne and Carlton—Novelty, Brooklyn, 29-25.

Topack and Steele—Bijou, Wash'n., 29-25.

Thomas and Barry—Proctor's, N. Y., 29-25.

Tanakas, The—Keith's, Boston, 29-25.

Trolley Car Trio—Keith's, Boston, 29-25.

Thit, Moung—K. and B's, N. Y., 13-25.

Wife's Father. Mr. Crane personally complimented him on his effectiveness in the role.

Through the Packard Exchange, Nita Allen and Walter Thomas, for the English Why Smith Left Home company.

F. M. Morgan reports that John Griffith is meeting with great success in his new play, The Avenger, through Illinois, Michigan and Minnesota.

John M. Cooke telegraphed from Plainfield, N. J. last week that A Bag Time Reception opened there most promisingly, and that it "looks like a sure winner."

Manager George H. Bubbs, of the Locomotive Opera House, Williamsport, Pa., will inaugurate a Summer season at his house on June 5, playing three-night and week stand attractions.

Weston F. McLain, business-manager with Carl Haswin's Silver King company for two seasons, is open to offers for the rest of this and next season. He may be addressed care of this office.

William Vaughan will play Faust in Joseph Callahan's production of that play at the Metropolitan Theatre, this week.

Maggie LeClair and James F. Carey have not signed for next season, and invite offers.

James H. Wallick's When London Sleeps will close its season of thirty successful weeks at Chicago, Ill., March 25. Business-Manager Charles Rosenkrans closed March 18, and will take up the interests of Pleasure Bay Park, Long Branch, N. J., for the Summer season.

A scenic revival of Paul Kaurav will be made next season with E. R. Spencer and Isabel Pengra in the leading roles. An able supporting cast will surround the stars.

Frank Whitman, trick violinist and monologue artist, who has quite a novelty in a violin song and dance act, which has scored a big hit wherever seen, is disengaged and may be addressed at 322 West Seventeenth Street.

Professor Constantine's dancing academy is now located at 106 West Forty-second Street, where he will teach the latest and most novel stage dances.

The Smithdale Music Company of Columbia, S. C., will give \$25 for the best words for a song. A winning song title will secure \$5.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—After a tremendous week's business with Marshall P. Wilder and Clorinda, as the star attractions, Colonel Hopkins follows up with another entertaining program, which includes Al Leach and the Three Rosebuds, Al Wilson, Maude McIntyre, Crane Brothers, and Helen Wrenn. Blue Jeans is the dramatic offering. A great deal of credit is due Colonel Hopkins for the care he is taking in staging the numerous plays. The scenery for Blue Jeans is fresh from the paint frame.

Hyde's Comedians make up the larger portion of the bill at the Chicago Opera House. Helde McIntyre and Henth, Hayes and Lytton, Charles R. Sweet, Canfield and Carleton, Adams, Casey and Howard, A. D. Robbins and the Century Quartette, Mr. and Mrs. Hamilton, Jess Vernon, La Reines, Jennie Curtis, Les Mayos, Hattie Hall, and Gilligan and Delmore are in the co.

George Castle has formed a splendid programme for the Olympic, with Caron and Herbert, Krause and Rosa, Stine and Evans, Zeno, Karl and Zeno, John and Nellie McCarthy, Stanley and Jackson, Charles Kilpatrick, Wilson and Halpin, Mary Lane, Lorraine, Sattuma, Kelly and Burgess, Reid and Gilbert, Curtis Sisters, Barrington Brothers, and May Belle Montagne.

The brilliant comedienne, Lillian Burkhart, is star of the bill at the Haymarket. Others are the Six Sennetts, Moreland, Thompson and Roberts, May Wentworth, the Walkers, Wilson and Leicester, Doherty's poodles, Behan and Dekin, Strick and Anita, Earl Adams, King and Gray, George Henry Johnson, Mingo Brothers, Mlle. Bonita, Moskin and Boyer, and Monsieur Nicola.

The High Rollers are at Sam T. Jack's playing a return engagement. Washburn Sisters and Gertrude Rutledge are the prominent features.

Items: Colonel Hopkins anticipates a visit to New York shortly. Lizzie Derions Daly joined her husband, Sam Tuck, here 14. J. W. Vogel and Arthur Deming were in town 12. They are arranging to take out a big minstrel co. next season. Williams and Walker's co. did not reach here until 2 o'clock p. m. 12, and then had to open in their street clothes at the Great Northern. Manager Sam Tuck made a very gracious apology, and rang up at 2.45. The co. gave a satisfactory performance. Everything was in shape for the evening's entertainment. Colonel Hopkins has secured control of Ching Ling Foo and his troupe of five clever artists, and has booked them on the Keith circuit for eight weeks. Mr. Keith is fortunate in booking this act first, as it will surely startle the New Yorkers. This wonderful magician was discovered at the Omaha Exposition. Sam Tuck gave a dinner party at the Auditorium last week. Among the professional people present were D. E. Russell, Harry Earl, Lizzie Derions Daly, and George Harris. T. E. Mico has leased the Savoy Theatre, which has been dark since Harry B. Clifford vanished. It is Mr. Mico's intention to run it as a burlesque house.

BOSTON, MASS.—At Keith's this week the special feature is J. E. Comerford in his recitation of scenes from the work of the United States life saving service in a storm, illustrated by the stereopticon. The other attractions are Ezra Kendall, John C. Fox and Katie Allen, the Jackley Wonders, George W. Monroe, C. W. Littlefield, Jerome and Alexis, John and Bertha Gleason, Trolley Car Trio, Dailey and Vokes, the Tanakas, Armstrong Brothers, J. A. Murphy and Eloise Willard, Carl Krill, Walker Stanton and Tina Corri, the Harvey Sisters, and the biograph.

At the Howard Athenaeum this week Reilly and Wood's co. presents Pat Reilly, the Mortons, Weston Sisters, Melrose Brothers, Frank D. Bryant, Besie Lamb, Baker and Reynolds, Dunbar Sisters, and the De Filippis. The house also presents Jack Norworth, Bright Brothers, Gene and Lina Hughes, Marion and Pearl, Hadley and Hart, the Grahams, Alice Sablon, Hendrix and Prescott, Harry E. Boyd, Rose Carlin and Vera King.

The New York Sports at the Grand this week introduce Reese Brothers and Douglas, Burke's dogs, Gladney and Howe, Toby Lyons, Howard and Linder, Lord and Rowe, the Ardell Sisters, the Paynes, and Lester Howard.

Nixen and Van's Bohemian Burlesquers are at the Lyceum with Van and Nobriga, Evans and Vidocq, Saxon and Brooks, Fisher and Jansen, Myrtle Tressider, and Tommy Barrett.

The Merry Widows are at the Palace, and in the co. are Tom and Gertrude Grimes, Benson and Miles, Kennedy and Quartrelli, Mignon and Benson, Al Lubin, and Adeline Marden.

Among the vaudeville entertainers at Austin and Stone's are the Eldridges, De Witt and Tourgee, the Raval Trio, the Sisters Whelpley, Waldo Whipple, Cavanaugh and Hamilton, Clifford and Dixon, Tierney and McKenna and May Armstrong.

Violet Jerome's Female Minstrels are at the Nickelodeon.

Helen Luddington, whose appearance was postponed on account of illness, will be at Keith's next Monday.

PHILADELPHIA, PA.—Keith's Bijou for week presents Neil Burgess and co. in My Mother-in-Law, Little Western, Phayse Troupe, Charlie Case, Morris, Ponies, three Livingstons, Hines and Remington, Frank Leon, Fields and Ward, Eddie Odell, Armin and Wagner, Nielson Sisters, Fox and Foxie, Barrett and Learned, and the biograph; house always crowded.

Fred Rider's New Night Owls are a very attractive card at the Trocadero and Manager Fred Lannan will be kept busy in finding places for the large crowds. The stars are Celeste Aldenne, May Clark Van Osten, the Bernards, Three Nevarros, Kelly and Adams, Murphy and Nolen, and Falke and Lillian. Hotel Topsy Turvy is the burlesque. Everything is new and bright on account of the recent fire in Louisville. Next week May Howard co. Apr. 3. Irwin Brothers' Majestic Burlesquers.

The Vanity Fair co. provides an excellent bill at the Lyceum. Ralph G. Johnstone, Newell and Shevett, Farrell and Taylor, Lowell and Lowell, Emery and Marlowe, Morrissey and Rich, and Miss Dixie are excellent. A Winter Carnival and Creme de Menthe are the burlesques. Australian Beauties follow 27.

The Kensington has the Gay Morning Glories, Grant and Grant, Madeline Franks, McPhee and Hill, Wills and Barron, and McCloud and Melville are the principal cards. Big Sensation co. 27.

Our vaudeville theatres are all making money.

S. FERNBERGER.

WASHINGTON, D. C.—Managers Burke and Chase present this week an excellent bill at the Grand Opera House, including Beatrice Moreland and support in A Game of Golf; the Elinore Sisters, John W. West, Zazelle and Vernon, Alice Maylyn, Arthur Amsden, Wertz and Adair, Nellie Seymour, and Hugh Stanton and Florence Modena. The news of separation of the Walter Jones and Marie Dressler team did not reach the management until the last moment, after special billing and announcement had been made for their appearance this week. The Lyceum presents Clark Brothers' Royal Burlesquers. In the co. are Laura Comstock, the Sisters Bernard, Four Mignani Family, Howard and Emmerson, Cosmopolitan Trio, and Tenely and Simons. Next week Rentz-Santley co.—The Bijou presents Flo Irwin and Walter Hawley, Truly Shattuck, Webb and Hansen, Edward Latell, Topack and Steele, Ellsworth and Bart, Gussie Nelson and Little Nona, and Banks Winter. Items: Marie Janson, who was at the Bijou Theatre during the past week, was obliged to miss three performances on account of a heavy cold. The Sunday night concert at the Grand Opera House was largely attended. Special features were Gertrude Haynes, Mary Lander, Arthur Middleton, Josie Besumont, Ray L. Royce, and Ackley's Brass Band. Lizzie Evans and Harry Mills have a delightful sketch in E. E. Kipper's One Man and Two Maids, and scored a pronounced hit at the Grand last week. Miss Evans plays two widely contrasted characters in a most charming manner. The sketch has many possibilities, and can be elaborated with good effect.

JERSEY CITY, N. J.—Harry Morris' Little Lambs were at the Bon Ton 13-18 to fine patronage. The opening act is called Training the Lambs, which is handsomely staged and costumed. In the olio are Charles McKenna, the Johnson Trio in a fine act, Joan Cunningham, Dilks and Wade, Minnie and Carrie Fanchon, and Ben Mowatt and Son. General Pink's Army concludes the bill, with Harry Morris in the title role, and he is very funny. Letephia, the Cuban dancer, is also introduced. Co. gives a pleasing performance. A house bill 20-25. Bohemian Burlesquers 27-Apr. 1.—The Zero co. closed season 18. Joe Madden left the co. in this city 11, joined his old partner, Dan McCarthy, and played Boston, Mass., 13-15. The local Elks presented Brother Madden with a fine cane umbrella 10, and then entertained him and a few members of the co. in the club

room after the performance. The hits of the Harry Morris co. are the Morris Quartette, composed of four excellent female singers, and Jean Cunningham, who does a fine Irish act.

WALTER C. SMITH.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Will M. Crosey and Blanche Dayne in Mr. Crosey's delightful comedy conceit, Grasping an Opportunity, presented one of the most artistic sketches ever offered here. Another equally commendable feature was A Wife's Stratagem, offered by Georgia Gardner and Edgar A. Ely. These artists have been seen here before and have a large clientele of admirers. The biograph, Deets and Don, Hawley Sisters, Henry and Jarvis, the Trolley Car Trio, Adeline Boattino, Murphy and Willard, and others complete an entertaining bill. Week 20-25: Howard and Bland, the Savans, Hartley and Amann, Joe and Nellie Doner, De Graff Sisters, and Bartlett and Morris. Items: Georgia Gardner and Edgar Ely were the recipients of much attention while here 13-18, several dinners being given in their honor. Manager Poli has generously given his theatre for the benefit of the Roman Catholic churches in this city 10, when the biograph views of Pope Leo XIII. will be shown.

JANE MARLIN.

PROVIDENCE, R. I.—Keith's Charles Lovenberg, resident manager, John C. Rice and Sallie Cohen were the headliners 13-18, with Wood and Shepard, Harding and Ah Sid, C. W. Littlefield, Jackley Wonders, George Evans, Pat and Mattie Rooney, Eddie O'Dell, Walter Stanton and Tina Corri, Barrett and Larned, Ostrander, Mlle. Olive, and the biograph. Business very good. Week 20-25: Russell Brothers, Bogert and O'Brien, Jessie Couthout, Musical Dale, Harry Edson and his dog, Willett and Thorne Comedy co., Ward and Curran, Annie Wilmarth Curran, E. M. Hall, May Cooke, Trolley Car Trio, biograph, and Ladell and Francis. Westminister (George H. Batheiler, manager): Miner and Van's Bohemian Burlesquers gave an excellent entertainment 13-18 to large audiences. Fisher and Jansen, Saxon and Brooks, Evans and Vidocq, Van and Nobriga, and Myrtle Tressider are in the olio. Bon Ton Burlesquers 20-25.

HOWARD C. RIPLEY.

CLEVELAND, O.—Hopkins' Trans-Oceanics played a return engagement at the Star 13-18 to good houses. The co. is very much strengthened since its first appearance here, and includes Ford and Francis, Edna Collins, Eva Williams and Jack Tucker, the Savans, Josephine Gussman and her jacks-in-the-box, Kara and Nestor and Bennett, Parisian Widows 20-25, with the Nelson Family as an extra feature. Item: This town will be well supplied with vaudeville attractions in the near future. The Lyceum opens as a specialty house Apr. 10; Halthorth's Gardens will open in June with the best acts that can be procured, and it is said that a new theatre is to be built and opened July 1. The Star, which has been the only first-class vaudeville theatre in town, is a member of the Eastern Circuit and has contracts for the same fine attractions it has heretofore furnished covering a period of three seasons.

WILLIAM CRASTON.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, manager): P. F. Nash, resident manager: The Lenten season seems to have very little effect on the attendance. The headliners were Beatrice Moreland and co. in A Game of Golf, The Frederick Trio, Reno and Richards, T. J. Farron, Clemence Sisters, Swan and O'Day, Matthieu, Westor and Deveau, and Kreisel's dogs fill out an interesting programme. Gaiety (Agnes Barry, manager): Jermom's Black Crook did a big business 13-18. In the olio are Tom Leary, Fred and Freda, Four Grinnins and Gore, and Minnie Cline. Ruth Everett's imitations are a feature. Jacobs and Lowrey's Merry Maidens opened 13 to continued good business. Nellie Hanley made a hit with songs. Others are Brennan and Curran, Herworth and Stockholm, and Hiatt and Pearl. Gay Morning Glories 10-18.

CHARLES N. PHELPS.

PORTLAND, ORE.—Fredericksburg (Louis Dammasch, manager): With a seventeen-number, two-part programme, in which Arthur Salvini, tenor, Zephyrene, character dancer, Barney Reynolds, mimicker, Healy Sisters, singers and dancers, Harry Oliver, xylophonist, and Van, strong man, took part, this house did fine business week ending 12. Coliseum (William H. Brown, manager): Good patronage week ending 12 with Frankie Woods, Pat and Fanny Kelly, Wanda, St. Leon Children, Rae Eldridge, St. Clair, and the Five St. Leons in Pat Kelly's farce, The Irish Circus, and the Coliseum Stock co. comedietta, Hats. Item: Amy Boshell and Ida Gilday return to the Frederick 13 for an indefinite engagement.

O. J. MITCHELL.

BUFFALO, N. Y.—At Shea's The Dainty Duchesse co. played to excellent receipts 13-18. This is one of the very few burlesque co's. which the management has deemed sufficiently meritorious to appear at this house. The performance is entertaining and wholesome. Hopkins' Trans-Oceanic co. 20-25.—The attraction at the Court Street 13-18 was the Rentz-Santley co. Large houses prevailed throughout the week. In many ways the performances contained more than a fair share of vulgarity. The olio was better than the vaudeville. The Rentz-Santley were the best number on the bill. Others were Van Lee and Barton, Engstrom Sisters, Charles Robinson, Lottie Elliott, and the Kumins. Isham's Octoroons 20-25.

RENNOLD WOLF.

BALTIMORE, MD.—The Auditorium has Irwin Brothers co., comprising Carver and Black, Scott and Thompson, Thompson and Carter, Merrill and Newhouse, Sidney and Belmont, Lillian Walton, the Street Arab Quartette, and Lee and Dunn. Next week New York Vaudeville Stars 27.—The European Sensation Burlesquers and Tom Sharkey are at Korman's Monumental (Clark Brothers' Royal Burlesquers 27.

HAROLD RUTLEDGE.

MILWAUKEE, WIS.—Manager Miller offered his patrons a good bill at the Alhambra 12 to fair audiences. Horace Goldin, the magician, was the topline, and the others were Mr. and Mrs. Augustin Neuville, the Three Onis, Carter and Ross, Hastings and Cummings, Ahern and Patrick, Gigue and Boyer, Ollie Young, and Walker's Eight Merry Makers. Week 19-25: 1402.

C. L. N. NORRIE.

NEWARK, N. J.—Waldmann's New Theatre (Fred Waldmann, manager): Robert Fitzsimmons co., including Drayce, McWatters and Tyson, Theo, Conroy and McFarland, the Folly Trio, and Calais, opened to big business. Clifford and Huth in A High Born Lady 20-25. McFadden's Row of Flats 27-Apr. 1.—Waldmann's Opera House (Louis Robie, manager): Moulin Rouge co. 13-18, including Curbio and Nolan, the Two Fantas, Cooper and Stewart, Wills and Collins, the Manakins, Rio Brothers, Harris and Walters, and Signorina Macarri. Business opened fair. Al Reeves 20-25. City Sports 27-Apr. 1.—Kraeger Auditorium (H. Kraeger, manager): Prince Trio, Mai Raymond, the Leslie, Harry O'Lynn, Lotta Gladstone, Hartley and Amann, Hall and Staley, and Nelsons were the entertainers at the Sunday concert 12.—Items: This is the latest and it is true: At the close of the present season Manager Louis Robie will sever his connection with Waldmann's Opera House.—A Summer garden will be opened at the Kraeger Auditorium under the management of C. Winter and H. S. Hooley. Seating capacity will be 600. First-class variety will be given.—Calais rejoined the Fitzsimmons co. here 13.

ROCHESTER, N. Y.—Cook Opera House, J. B. Moore, lessee; W. B. McCallum, resident manager: Packed houses at every performance 13-18. Mr. and Mrs. Arthur Sidman scored a decided hit in their artistic rural sketch, Back Home. It is without question the neatest, cleanest bit of work seen here in a long time. Hugh Stanton and Florence Modena in their laughable skit, For Reform, were a success. George W. Monroe was very funny and Diana, Clivo, Topack and Steele, the Ramsey Sisters, all did well. Louis Thorndyke, Bonicault and James Horne, Bieri and Watson, the Kins, Dorothy Drew, Inez Macusker, the Martellos, and Johnson and Peale 20-25.—Item: Jimmie Clancy, of the Cook, has been diligently at work upon a new act, which he will present at an early date. George Chenet, who will assume the management of Mr. Clancy, is very enthusiastic over his new star, and he guarantees that there is no similar act upon the stage.

CINCINNATI, O.—The Gay Musquaders played to satisfactory business at People's 12-17, where they have presented an excellent bill. Prominent on the programme were the Kinsners, McMale and Daniels, California Quartette, Bud Snyder, Brown and Camille, Mabel Carey, Everett Sisters, Clark Sisters, Marie de Rossett, the Murphys, and Cook and Mais. Weber's Dainty Duchesse 18.—At the Fountain week 12 Manager Anderson had a good co. Bessie Bonehill headed the programme and with her on it were Mr. and Mrs. R. J. Dunstan, the Pantzer Brothers, Seeley and West, McIntyre and Peak, Hodgkins and Leith, and Kelly and Violette, and the biograph. Bessie

Bonehill was suffering from a cold and was unable to do herself justice, so she retired for a few performances in order to rest her voice.

ST. PAUL, MINN.—Olympic (C. J. Sodini, proprietor): Charles Ellsworth, business manager: Week 13-18 the co. presented White Elephant and a good olio to fair audiences. In the co. are Pryor and Gates, De Clairvilles, Adraide, Vontella and Nina, the Flowers, John O'Brien, Bessie Green, Polly O'Neil, Hazel De Mar, Amy Cameron, May Brandon, Dora Hastings, Eva Ross, and Charles Ellsworth. Palm Garden (A. Weinholzer, manager: Sam Green, business manager): Brother Bill and clever specialties week 13-18 to large patronage. Entertainers: Babe Lewis, Iva Leslie, Laurel Leslie, Alma Rutherford, Fay Leslie, H. Leonard, Mr. and Mrs. Hondini, William Delmore, Sam Green, and Alex Owens. Tivoli (John Straka, proprietor): Week 13-18: Helene and Carl Hoffman and orchestra to fair business.

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): J. K. Murray and Clara Lane, who are favorites here, were warmly received and scored big hits. P. C. Shortis proved an artist on the banjo, and Edith Craske won applause for her dancing. Law Bloom and Jane Cooper were the comedy hit of the week. The D'Artois, French dancers, pleased in their specialties. Of French dancers, Macart's dogs and Keeler and Conroy and McDonald were as popular as ever. Coming 13: Cora Tanner and Louis Massen, and the Hulinis.

FALL RIVER, MASS.—Rich's Theatre (A. E. Rich, manager): Casino Burlesquers 9-11 gave a fair entertainment, but business was rather light. Nellie Franklin, Fox and Ward, St. Clair Brothers, Morgan and Curry, the St. Belnos, and Emma Renard make up the co. New York Stars 13-15. Night Owls 16-18. Canto (Al Haynes, manager): Fall River's leading amateur, William J. O'Hearn, appeared as the topline in a sketch called The Village Schoolmaster, assisted by Baby Glady. The co. included John and Lillie Black, Vera King, Halliday and Ward, Harry Walters, Anna Wilks, and Frank and Grace Graham.

SCRANTON, PA.—Gaiety (Thomas D. Van Osten, manager): Harry W. Semon's Extravaganza co. 13-18 gave their initial performance here 13. Alex and Jessie Lucas, Marion Newkirk, Little Primrose and Marty Semon, Gilmore and West, Nettie D. Huffman, Dawley and Tontelle, Ada Melrose, Will Scherer, and George H. Adams' Pantomime Troupe are in the co. They gave a good, clean entertainment to fair houses. Flynn's Big Sensation 20-25.—Item: Manager Van Osten secured George Thatcher for 16-18. He made a great hit.

TORONTO, CAN.—Bijou (M. S. Robinson, manager): This house was reopened 13 with the London Gaiety Girls; large business. As We See It 20-25.—Empire (A. McConaghy, manager): The house was crowded 13, when the splendid bill included Howard and Ward, Clara Herbert, Gilson and Perry, Bell Wilkin, Coulter and Starr, the Del Sabos, St. Clair Sisters, and Kenwood Kyle.

INDIANAPOLIS, IND.—Empire (Charles Zimmerman, resident manager): Bryant and Watson's American Burlesquers are doing a good business week 13-18, with a fairly good performance. The hit of the bill is made by Mason Mitchell. Others in the olio are Mildred Murry, Leslie and Curdy, Watson and Dwyre, Pyrry and Burns, and the Monroe Sisters.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Wiley Hamilton, manager: Week 6-11: S. G. Meixell, Madine Sydol, Rice and Walters, Mlle. Lenora, Frey and Fields, Arnold Sisters, Burke and Scott, Helen Bell, Hadj-Lesak, Nettie Wilson, Will Scott and Hamilton and Wiley. This is the strongest bill the house has ever had. It is filled at every performance.

PITTSBURG, PA.—The Majestic Burlesquers opened at the Academy of Music 13 to a large house. Rentz-Santley co. 20.—The bill at the Grand was headed by George Wilson 13. Ryan and Richfield, Kleist Brothers, Joseph Muxus, Campbell and Beard, and Nellie Burt were also here. Next week: Marshall P. Wilder and a strong co. E. J. DONNELLY.

TROY, N. Y.—Star (Buck and Keller, managers): Scribner's Gay Morning Glories 13-15, gave satisfaction. Specialties by Grant and Grant, Madeline Franks, Willis and Barron, McPhee and Hill, McCloud and Melville, and Preston and Belmont. Gaiety (James Hearne, manager): Merry Widows Burlesque co. 13-18: good houses.

LOWELL, MASS.—Savoy (Frank G. Mack, manager): This theatre was successfully reopened 13. The new manager is to be congratulated upon the large houses. Bill included O. G. Seymour and Minnie Dupee, Edwin R. Lang, Mr. and Mrs. Gene Hughes, Barrett and Learned, St. Onge and Clay, and Marion Sawtelle.

LAWRENCE, MASS.—New Theatre (C. H. Prouty, manager): Graham's Southern Specialty co. gave pleasing performance to fair business 13-15. May Bohee, William M. English, Christian and Turner, the Nevarros, and Mr. and Mrs. Tom McIntosh are in the olio. Roeder and Crane co. canceled 16-18. Monte Carlo Girls 20-22.

GLOUCESTER, MASS.—Dewey Theatre (George Le Barr, manager): Week 13-18: Lombard Brothers, Gertrude Warren, Albertis and Miller, Cora Beck with Ned Barry.—Museum (W. L. Gallagher, manager): Week 13-18: Captain Sidney Hinman, the Keogans, Francis Harrison, the Manns, Senorita Fraudara, and Marion and Pearl.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor): Clarence Leonard, manager: Week 13-18: Ed and Lillie La Rose, Nana Cooper, Budd Brothers, Castle Sisters, Smith and Ellis, Lillie Merrill, George Kelly, Jim Kelly, May Smith, Myrtle La Blanch, Humpy Logan, Pat O'Brien, Gurdon Majesty, and Jack Welch.

NEW ORLEANS, LA.—Academy (Charles E. Davis, manager): A splendid bill 13-18 included Marie Heath, Evan Lewis and Bert Sheller, Mazuz and Mazette, Spence and Sartelle, Mudge and Morton, Sisters Gilbert, Chevriel, F. E. Henry, and the kirodrome.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): The European Sensation Burlesque co. opened 13 to good business. The acts are above the average. The farce with which the entertainment closes is bad. Tom Sharkey and Bob Armstrong sparred. Metropolitan Burlesquers 20-25.

SYRACUSE, N. Y.—Dunfee's Comedy Theatre (H. R. Jacobs, manager): McAvoy and May, Frank McKish and Rose Albro, Tack and Adora, Gardner Brothers, Lucy Lane, Williams and Adams, Keno and Welch, and Al Stern made up a fairly good bill 13-18. Business continues large.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Week 13-18: The Metweef Russian Troupe was a sensational attraction. Falke and Semon and La Petite Lund, the wonderful baby performer, scored hits. The other acts were also good. Business large.

VANCOUVER, B. C.—The Savoy is crowded nightly. Gussie La More, "the Klondyke Nugget," is the chief attraction. She does a capital dance in a Highland kilt. Jennie Riggs, Omene and Ohama, Nellie Perry, Belle Williams, Nellie Cammetta, and Baker and Howard complete the bill.

DULUTH, MINN.—Parlor William J. Wells, manager: Business continues excellent. Talent for week 6-11: The Three Bissell Sisters, W. J. Wells, West Sisters, Fred Pegley, the Leonis, and McSorley and Atwood. The Bissell Sisters deserve special mention.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Large audiences were entertained 13-18 by John and Harry Dillon, Dolan and Lenharr, Graupen and Chance, James Richmond Glenroy, Polle Holmes, Baldwin and Daly, Hendrix and Prescott, and Nizaras.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 12: Carr and Jordan, the Donovans, Mr. and Mrs. Harry Budworth, the Three Millatias, Dean and Jose, Charles Lodge, the Lally Twins, and Lee Ingham.

OMAHA, NEB.—The bill at the Creighton-Orpheum week of 12 includes Walter, Fitchings and Edwards, Schrode Brothers, Billy Van, the McCarthys, Lew Rose, Sisters Winslow, the Asleys, Zeno and Karl. Business continues excellent.

HOBOKEN, N. J.—Dewey (D. J. Kennedy, manager): The Rays' Vaudeville and Minstrel co. opened 13 for week. Light house. Co. fair. The Dewey was closed on Sunday last by order of Mayor Fagan.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): Charles Reese's Burlesquers week 13 to good business. The Three Barretts, Blondin Sisters, Sidonia, and Lottie Swan are clever.

BINGHAMTON, N. Y.—Bijou (P. M. Cooley, manager): Rose Sydel's London Belles attracted crowded

houses and pleased 9-11. Gay Manhattan Burlesquers 16-18.

DETROIT, MICH.—The Roeder-Crane Company are at the Capitol Square 12-18. Some fine wrestling exhibitions are given and some of the specialties are also very good. Crowded houses.

EASTON, PA.—Wonderland (Otto Roet, manager): Rose Sydel's London Belles co. 13-15. Crowded houses; fair bill. Coming: Parisian Belles 23-25. Fred Rider's co. 27-29.

ALTOONA, PA.—Mountain City Theatre (N. B. Gossard, manager): Sharkey-McCoy pictures 20-21. Merry Maidens 23-25. Mico's City Club 27-29.

READING, PA.—Becker's Lyceum (H. W. Becker, manager): Parisian Extravaganza co. gave only fair performance 13-15.

ARENA.

CLARKSVILLE, TEX.—Professor Gentry's Dog and Pony Show to excellent business 11; every one pleased.

TUSCALOOSA, ALA.—Gentry's Dog and Pony Show delighted full tents 14.

SHERMAN, TEX.—Gentry's Dog and Pony Show 9 did a very large business and pleased as usual.

DENISON, TEX.—Gentry's Dog and Pony Show 10; performances good; large attendance.

AMERICUS, GA.—Professor Gentry's Dog and Pony Show 14 to good business.

ARENA NOTES.

W. H. Harris' Nickel Plate Show, that has been in winter quarters at Macon, Ga., will begin its tour at that place Apr. 3.

Gentry's Dog and Pony Show, after wintering at Houston, Tex., opened its season at that city Feb. 20.

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(Continued from page 8.)

pear. Gus Hill's New York Stars 25. Bon Ton co. 25. Joshua Simpkins Apr. 9.

ALBANY.—ACADEMY OF MUSIC (N. E. Workman, manager): Sowing the Wind 9. Under the Red Robe 11. Miles Ideal Stock co. opened 13 for a week in A Conditional Pardon to a large audience.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Brothers Royer in Next Door 10; fair business. French Folly co. 15; good house; satisfaction given. Nellie McHenry 21.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Kellar 6; large and pleased audience. The Real Widow Brown to large audience 11. Darktown Swells 16-18. New York Stars 22.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): A Night at the Circus failed to appear 18. Howe's wargraph 29. A Texas Steer 30. Daniel Sully 31. Amherst Glee Club Apr. 3.

FREELAND.—GRAND OPERA HOUSE (P. McGeehan, manager): Hobson's U. T. C. 9; S. R. O.; co. poor. Mitchell's All Star Players have changed date to 17.

COLUMBIA.—OPERA HOUSE (James A. Crothers, manager): Macaulay-Patton co. opened for a week 13 in The Minister's Son; performance enjoyed; immense audience. Louise Foster joined the co. here.

ASHLAND.—GRAND OPERA HOUSE (F. H. Waite, manager): A Texas Steer 10; good business; pleased audience. Porter J. White in Faust 13; good business.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): McCarthy's Mishaps 17.—ITEM: F. F. Russell, of A Female Drummer, is at his home here.

LEBANON.—FISHER OPERA HOUSE (Markley, Appell and Neeley, owners; F. D. Coyle, manager): The Cake Walkers 14; small houses; co. fair.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Frazier, lecturer, 10). Eldridge Novelty co. 13; large and pleased audiences.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Faust Apr. 5. Hart and Ward's Minstrels 10.

CORRY.—OPERA HOUSE (W. K. Stone, manager): Next Door 14; tophavy house; satisfactory performance.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Goldsmith, manager): Robert Downing in The Gladiator 16. Lafayette Glee Club 31.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. Le Roy, manager): Guy Brothers' Minstrels 11; full house; good specialties.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): My Friend from India 16. Robert Downing 18. Van Dyke and Eaton co. 20-25.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Daniel Ryan co. opened for a week 13 in Wife for Wife to capacity.

BELLE VERNON.—OPERA HOUSE (C. F. Eggers, manager): Houghton Stock co. opened 13 in Cheer, Boys, Cheer; packed house; satisfaction given.

BLOOMSBURG.—GRAND OPERA HOUSE (J. R. Fowler, manager): The Sunshine of Paradise Alley 14; good house and performance.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): The Sunshine of Paradise Alley 13 pleased a packed house. Douglass, musician, 18. Faust 21.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koops, manager): Howard Athenaeum co. 30. Chattanooga Apr. 5.

TYRONE.—ACADEMY OF MUSIC (H. M. Dry, manager): Charles H. Fraser lectured 16 to large audience.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garmann, manager): No bookings.

CLEARFIELD.—OPERA HOUSE (Thomas E. Clarke, manager): House dark till Apr. 5 account of repairs.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Jephtha (local) 9; fair house; audience pleased.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Dark.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Gamble, manager): French Folly co. 24.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (E. D. Jamieson, manager): Howard Athenaeum Specialty co. 9-11; good attendance; co. good. The Stowaway 13-15; packed house; performance satisfactory. Cuba's Vow 2-22. Peck's Bad Boy 23-25.—AUDITORIUM (J. W. Micklejohn and Co., managers): Frame Concert co. 11; big house; performance good.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Frame Concert co. 9; large and enthusiastic audience. True Irish Love 11; good performance; large audience. Ireland as it is (local) 17.

WOONSOCKET.—OPERA HOUSE (R. A. Harrington, manager): The Telephone Girl 15; good house. The Octoroon (local) 15. Jefferson Comedy co. 18. Under the Red Robe Apr. 19. Shenandoah 19. A Milk White Flag 19. The Heart of Maryland 19.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The Romain Stock co. to good business 13, 14, presenting A Wife's Peril and The Queen's Shilling. The Telephone Girl 16.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Romain Stock co., booked for 15, canceled.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): The White Slave drew fairly 13. Eugene Blair surprised her best friends 14 by her admirable rendition of Clorinda Wildairs in A Lady of Quality; good audience. Murray and Mack in Finnegan's Ball entertained a good audience 15 notwithstanding the immense crowds that were attracted to the Isle of Palms by the concerts of Godfrey's Band. The Highwayman 18. A Day and a Night 20.—ITEM: Manager Will T. Keogh, of the firm of Davis and Keogh and proprietor of the Academy, is in the city spending a brief vacation with his family.

SPARTANBURG.—OPERA HOUSE (Max Greene-wald, manager): Edwin Rostell 9, 10, presented Richelieu and Othello to large and pleased audiences. A Breezy Time 13; good business; good attraction. The White Slave 15. Woodward-Warren co. 17, 18. Wilder Burlesque co. 20. Scalchi Concert co. 31. Emma Warren co. Apr. 3-8.—CONVERSE CONSERVATORY OF MUSIC (Dr. R. H. Peters, manager): Godfrey's British Guards Band opened the new auditorium 11 and pleased a large audience.—ITEM: E. S. Schultz, formerly of Rentfrow's Pathfinders, joined Edwin Rostell as advance agent.

SUTTER.—ACADEMY OF MUSIC (Abe Ryttenberg, manager): Rentfrow's Pathfinders, Feb. 24 in The Lightning Express. The Devil's Gold Mine. The Inventor. Below Zero. Old Glory. Cinderella, and St. Valentine's Day; performances good; business excellent. Bratton's Comedians in A Jolly Night 7; performance poor; light business.

COLUMBIA.—OPERA HOUSE (Frank J. Moses, manager): Rentfrow's Pathfinders presented The Devil's Gold Mine 7. The Old Inventor 8. Below Zero 9, and Old Glory 10; good performances to large houses. Eugene Blair in A Lady of Quality 13 was superb; audience large. The White Slave 14; well presented.

ANDERSON.—OPERA HOUSE (O. A. Breazeale, manager): A Breezy Time 10, 11; good houses; best farce-comedy of season. Cyrene Novelty co. 13; benefit performance; crowded house; ordinary attraction.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Best, manager): The Heart of Chicago 9; full house. What Happened to Jones 14; S. R. O. Under the Dome 16. The Blondie 21-25. Frank Daniels 27.—ITEM: There has been a remarkable increase in the patronage of the New Theatre since the opening of the season.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. Briggs, manager): Slayton's Jubilee Singers (return date) 7; light business. Maro 31.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (Wash Blackburn, business manager): The Hopkins Stock co. opened its seventeenth week 13 in Arrah-Na-

Pogue to large and pleased houses. Good specialties by Lizzie B. Raymond, Ferguson and Brown, and Kehner and Kohl.—NEW MASONIC THEATRE: R. C. Anderson has severed his connection with this house as manager and the stock co. is now under the management of some of the members. Passion's Slave was presented 13-18, pleasing fair houses. Charles E. Witt and Fannie Ellis are entertaining in the vaudeville bill.—THE VENEDOME (Staub and Sheetz, managers): Joe Ott 23, 24.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): The twenty-second week of the Hopkins Stock co. engagement opened 13 to immense business. Lady Windemere's Fan was put on in a superb manner, well acted, and well staged. The vaudeville bill was of the best and included the Three Macarte Sisters, Max Cincinnati, Wilson and Leister, and Krause and Rosa.—GRAND OPERA HOUSE (R. S. Douglas, manager): The Little Minister 10, 11.

KNOXVILLE.—STAUD'S THEATRE (Fritz Staub, manager): Fadette's Woman's Orchestra captivated a large audience. Arnold-Wells Players 4-15, presenting Shadows of a Crime, In the Social Swirl, The White Feather, The California Detective, and The Rose of Killarney. The White Slave 17. Henry Miller 18.

BRISTOL.—HARMELING OPERA HOUSE (Hedrick and Gannon, managers): St. Alban's Mandolin and Glee Club 10; crowded house; performance good. Charles William Tucker co. 20-25. The Late Mr. Early 29. Murray and Mack Apr. 6.

COLUMBIA.—GRAND OPERA HOUSE (J. J. Helm, manager): Andrews Opera co. 9; large and pleased audience.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Joe Ott 24.

TEXAS.

WACO.—THE GRAND (Jake Schwarz, manager): The Highwayman 6 with Camille D'Arville and an excellent co., handsome costumes, and pretty scenery tested the capacity; audience delighted. The Dazzler 10; fair audiences; unsatisfactory performances.—ITEM: The handsome new fireproof drop curtain at the Grand, the work of Charles F. Thompson, of Chicago, was hung 11.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwell Theatrical Circuit Co., lessees; E. Bergman, business manager): Wilbur-Kirwin Opera co. in The Queen's Lace Handkerchief, The Merry War, Carmen, The Black Hussar, The Royal Middy, The Bohemian Girl, and The Two Vagabonds 7-9, 11; co. above the ordinary; large audiences. Camille D'Arville and the Broadway Theatre Opera co. scored a big hit in The Highwayman 10; packed house. Punch Robertson co. in The Buckeye, Under False Colors, A Practical Joke, and Captain Dan 13, 14. Klimt-Hearn co. in Fanchon the Cricket and Kidnapped 15. The Dazzler 16.

DALLAS.—OPERA HOUSE (George Anzy, manager): Myrtle and Harder co. in The Buckeye Tavern, The Little Sinner, The Hermit's Legacy, A Little Philosopher, Was She Guilty, My Uncle from India, and The Hand of Justice to big business 6-9. The Dazzler 10; small house; deserved better patronage. On the Bowery failed to appear 11. Two Married Men 13. Why Smith Left Home 14. Belle Archer 16. Klimt-Hearn co. 17, 18. Punch Robertson co. 20-25.

FORT WORTH.—GREENWELL'S OPERA HOUSE (Phil Greenwell, manager): Two Married Men; fair business. Punch Robertson co. (return engagement) 7-9, presenting The Queen of Hearts, The World, Under False Colors, The Beautiful Wretch, Lady Fortune, and A Practical Joke; business fair. Myrtle and Harder co. 10, 11 in The Buckeye Tavern, The Little Sinner, The Hermit's Legacy, and The Hand of Justice; business average; performances good.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weiss, manager): The Highwayman 7; excellent performance; packed house. Why Smith Left Home 10; good performance; large audience. Wilbur Opera co. 13-18. Belle Archer 19, 20. Black Patti's Troubadours 22.

AUSTIN.—HAWCK OPERA HOUSE (George Walker, manager): Punch Robertson co. presented A Beautiful Wretch 6; good business. The Highwayman 8; large and pleased audience. Why Smith Left Home 11; good house. The Dazzler 14. Belle Archer 18.

TEMPLE.—EXCHANGE OPERA HOUSE (James Ruid, manager): Klimt-Hearn co. 6-11, presenting Pawn Ticket 20, The Lights of London, Shadows of a Great City, The Lost Paradise, My Partner, and Kidnapped; thoroughly capable co.; good business.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): Two Married Men 8; fair house; performance average. The Dazzler 9; small house; audience pleased.

GREENVILLE.—KING OPERA HOUSE (J. F. Norsworthy, manager): The Dazzler 6; small though pleased audience. Two Married Men 11; business light; good co.

BASTROP.—GREEN AND ELZNER OPERA HOUSE (P. O. Elzner, manager): Jennie Calf co. 24 to small but pleased audiences in An Attorney at Law, An American Princess, and Rexina.

EL PASO.—MYRA'S OPERA HOUSE (George Walker, manager): Why Smith Left Home 8; good house; pleased audience. Harrison Dramatic co. 13-18.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): Two Married Men 7; small audience; no enthusiasm. The Dazzler 8 drew fairly and pleased.

DENTON.—GRAHAM OPERA HOUSE (Neely and Mounts, managers): Columbia Minstrels (local) 10; fair house; performance satisfactory.

DENISON.—OPERA HOUSE (M. S. Epstein, manager): The Dazzler 7; well-filled house; co. excellent. Two Married Men 9; co. fair; packed house.

BRENNHAM.—GRAND OPERA HOUSE (Alexander Simon, manager): Otto Krause co. 27-Apr. 1. Punch Robertson co. Apr. 4, 5.

TERRELL.—BRIN'S OPERA HOUSE (S. L. Dey, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Dark.—NEW GRAND THEATRE (M. E. Mulvey, manager): Grau Opera co. 6-11 to S. R. O. every night. Of the opera presented Martha and Erminie were the favorites. The engagement of the co. has been extended another week by buying off some other houses. Mary Carrington has made many friends here.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): McEwen, hypnotist, 13-15. McSorley's Twins Apr. 10, changing from Feb. 20.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (K. B. Walker, manager): Rice's Comedians 6-11 to crowded houses; receipts over \$1,200. Repertoire: The Mine King, The Soldier's Wife, Drifted Apart, All in the Family, A Dangerous Woman, The Old Love's Sake, Uncle Jonathan, and The Counterfeiter. Manager Peck has a clever co. Howard Athenaeum Specialty co. 21. A Milk White Flag 22. Washburn's Minstrels Apr. 1. Superba 7, 8.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. S. Blanchard, manager): Howard Athenaeum Specialty co. to good house 11; specialties were good. Stetson's U. T. C. 18. A Milk White Flag 23.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): House closed.

BELLOWS FALLS.—OPERA HOUSE: Dark.

VIRGINIA.

NEWPORT NEWS.—OPERA HOUSE (G. B. A. Booker, manager): Hill English Folly co. 11; tophavy house; co. fair. Joshua Simpkins 24, 25. The Late Mr. Early Apr. 4. The Little Minister 11. Black Patti's Troubadours 15. Murray and Mack 18. The Dazzler 19. The Real Widow Brown 24.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): James Whitcomb Riley 9 entertained a large and appreciative audience. Rose Hill English Folly co. 10; good business; performance poor.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Santanelli, hypnotist, opened for a week 13 to big house; performance good. Joshua Simpkins 25. The Late Mr. Early Apr. 6.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, manager): A Texas Steer 4; large audience.

Rose Hill English Folly co. 6; fair house. Godfrey's Band 8; large audience; fine land. Santanelli 20-25.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): The Late Mr. Early 30. Murray and Mack Apr. 12.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Fadette's Woman's Orchestra 11; good audience; performance first class.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Dark.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsch, managers): Dark.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): Lewis Morrison presented Faust to splendid business 10, 11; capable co. Nance O'Neill 12-18.—THIRD AVENUE THEATRE (W. M. Russell, manager): Remember the Maine Feb. 24; good business. Andrew McPhee's co. 5-11 to big business. Richard E. French and Blanche Stoddard in Ingomar and The Lady of Lyons 12-18.—ITEM: The receipts of the James-Warde-Kidder co. broke all previous records.—The local Elks tendered a reception to Frederick Warde 9.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Metropolitan Opera co. in The Chimes of Normandy 6; light business; fair performance.—ITEM: Archie Brown, of the orchestra of the Frank Daniels Opera co., was compelled to remain in this city on account of illness. His ailment proved to be smallpox and he is now at the isolation hospital.

WALLA WALLA.—NEW WALLA WALLA THEATRE (J. G. Paine, manager): Metropolitan Opera co. in The Chimes of Normandy 11; poor business and performance. Remember the Maine 16. James-Kidder-Warde co. 16. Bendix Concert co. 17.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Dark.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Jack and the Beanstalk 22. Robert Downing 25.—GRAND OPERA HOUSE (Charles A. Feinler, manager): D. R. Ryan co. closed a very successful week 11 in The Fatal Wedding, Ingomar, and Jim the Penman. Remember the Maine (return engagement) 13-15. S. R. O. Daniel Sully 20-22. The Little Dunderbush Apr. 4-5. New York Stars 8-9.

FAIRBONT.—OPERA HOUSE (L. P. Cret, manager): Uncle Josh Sprucey 9; largest house of season. Robert Downing 15. White Repertoire co. 27-Apr. 1.—ITEM: The Normal Auditorium, recently damaged by fire, has been reconstructed and remodeled and is now one of the best music halls in the State. Its season will be opened by the Louise Brelany Concert co. 15.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): In re Taylor co. opened for a week 13 in A Sister of the Red Cross to good house, giving satisfaction. The Streets of New York 14. Camille 15. East Lynne 16. The Hickory Farm 17. The Duchess 18; good performance.

CLARKSBURG.—TRADER'S GRAND OPERA HOUSE (L. S. Hornor, manager): Uncle Josh Sprucey 11; first-class performance; full house. Robert Downing 14 to S. R. O.; performance fine. Louise Brelany Concert co. 16; appreciative audience.

HUNTINGTON.—DAVIS OPERA HOUSE (Joseph Gallicio, manager): What Happened to Jones 9; big business; appreciative audience. Boston Lyric Opera co. 15, 16. Si Plunkard 31. Pickert's Comedians Apr. 8. The Gormans 13.

MORGANTOWN.—OPERA HOUSE (M. J. Sonnenborn, manager): Uncle Josh Sprucey delighted a large house 8. Robert Downing 15. Elks' minstrels 20.

WESTON.—CAMDEN OPERA HOUSE (James A. Tierney, manager): Robert Downing 10; good performance; crowded house. Uncle Josh Sprucey 14; performance good; S. R. O.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Passion Play pictures to good business 9-11.

WISCONSIN.

APPLETON.—OPERA HOUSE (J. W. Thiekens, manager): Walker Whiteside 11; fair house; excellent performance. A Bachelor's Honeymoon 13 delighted a large audience; receipts, \$325. A Trip to Coontown 14; good audience. Kidnapped 20. Beach and Bowers' Minstrels 28.—ITEM: The Elks will give a social session 18. The Appleton Folly co. (local) E. A. Jacoby, manager, are rehearsing a minstrel performance for Apr. 6.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): A Bachelor's Honeymoon to good business 11; co. first class. A Trip to Coontown 13. Rueter Concert co. 22. Beach and Bowers' Minstrels 23. Young's U. T. C. 25. Frank E. Long co. Apr. 29.—COLUMBIA HALL (Harry E. Sutherland, manager): Warde and Sackett to fair business 12; audience pleased.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): A Bachelor's Honeymoon by a fine co. drew only fair business 6, owing to other attractions. Dewey the Best 8; fair co.; light attendance. Tammany Tigers to S. R. O. 12; performance excellent. Walker Whiteside 15. A Hired Girl 17. Modjeska 20. What Happened to Jones 21.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): W. H. Hartigan's Dr. Jekyll and Mr. Hyde 4 to good patronage; performance satisfactory. Frank E. Long co. 13-18 in The Prodigal Husband, Saved from the Sea, Cheek, Mother and Son, The Fall of Santiago, Down in Dixie, and The Middleman. Beach and Bowers' Minstrels 21.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Cole and Johnson in A Trip to Coontown to full house 8; audience pleased. A Parlor Match 12; packed house; performance excellent. A Hired Girl 19.—ITEM: Charles E. Evans, of the Herald Square Theatre, New York, was present at the performance of A Parlor Match.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): A Trip to Coontown 11, 12; crowded house; satisfaction given. Walker Whiteside in The Red Cockade 13; good house; fine performance. A Bachelor's Honeymoon 14; crowded house. 1402 18. Kidnapped 19. Modjeska 20.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (William H. Stoddard, manager): A Bachelor's Honeymoon 9; fair house; excellent performance. A Trip to Coontown 10; small but pleased audience. Joe E. Willard in Kidnapped 14; good house; first-class co.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Brown, manager): Walker Whiteside in The Red Cockade to fair business 10, a severe storm keeping many away; performance satisfactory. What Happened to Jones 23. Beach and Bowers' Minstrels 5.

SHEBOYGAN.—OPERA HOUSE (Robert Kohler, manager): A Bachelor's Honeymoon 7; good business. A Trip to Coontown 9; large audience; co. gave satisfaction. Kidnapped 15. Gerton's Minstrels 23.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Willie Collier in The Man from Mexico 9; light house. The Prisoner of Zenda 11; medium business. Robert B. Mantell in Hamlet 13; good business. What Happened to Jones 22.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): A Bunch of Keys 6; fair house; poor performance. Passion Play pictures 8, 9; poor business. Walker Whiteside 14. Robert B. Mantell 15. 1402 17.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): On the Swamps River 13 to good business. What Happened to Jones 17. Flaaten's Orchestra 19.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Passion Play pictures 10-12; fair houses. A Hired Girl 15. Robert B. Mantell 16. Columbia Comedy co. 26.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Wilson Theatre co. in vauville 10, 11; full houses. My Friend from India 14. Robert B. Mantell 17.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Willie Collier in The Man from Mexico 10; fair audience. My Friend from India to good business 13.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Wilson Theatre co. 15, 16. Beach and Bowers' Minstrels Apr. 4.

BARABOO.—THE GRAND (F. A. Philbrick, man-

ager): A Boy Wanted 14; crowded house. Gorton's Minstrels 22.

TERRELL.—BERARD OPERA HOUSE (Charles Quinn, manager): Frank E. Long co. 24-25. Young Brothers' U. T. C. 27.

WYOMING.

CHEYENNE.—OPERA HOUSE (Stahle and Bailey, managers): South Before the War, billed for Feb. 28, was caught in snow blockade and failed to reach here. All Aboard 13.

CANADA.

WINNIPEG.—THEATRE (C. P. Walker, manager): On the Swamps River 7, 8; fair business. The work of Stella Mayhew was the feature. Frank Daniels 10, 11 in The Wizard of the Nile and The Idol's Eye to packed houses. Mr. Daniels was inimitable, and the women of the co. were the prettiest seen here in years. A Midnight Bell 16, 17. Kelly and Mason 18. John Griffith 24, 25. Sousa's Band 29, 30. Lewis Morrison 30-Apr. 1. Jules Grau Opera co. 3-14. McFadden's Row of Flats 25, 26.—GRAND OPERA HOUSE (W. H. Seach, manager): Clara Mathes co. closed a five weeks' engagement 11 in Little Lord Fauntleroy with Irene Sharpe, daughter of Charles Sharpe, former manager of the theatre, in the title role; S. R. O. Harold Nelson Stock co. 20—indefinite.

—ITEM: The Mathes co. will play a week in Southern Manitoba, and then leave for Duluth, Minn., and Ontario points. The Neill Stock co. will play a Summer engagement at the Winnipeg 20 for an indefinite engagement.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Field's Minstrels to large business 9-11. The features of the performance Everhardt and the Faust Family, The Heart of Maryland to good houses 13-15. Roland Reed 16-18. Shore Acres 23-25.—TORONTO OPERA HOUSE (

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